LA111 C7

1. Arne, Dr. Poculum elevatum. (glee)
2. " " "Blow, blow thou winters wind"
3. Bennet, John. 1599. "Flow, o my tears"
4. " " "The lover & his mistress"
5. Bishop, Henry, "Come live with me & be my love"
6. Blangini, F. Adieu de Raulde Courcy.
7. Brahms, Johannes, Rhapsodie, op. 53.
8. Calcott, W. H. Sisters of Acheron.
9. Cornelius, Peter, duet from Gunlöd.
10. Crescentini, Geronimo, 12 Italian Ariettes.
11. Alford J. "The curly headed Ploughboy"
12. Dibdin Mr. Pompeo.
13. Nathan, I. from "Sweethearts & wives"
14. Oliphant, Thomas, "All ye who music love"
15. Dowland, John. 1600 "Fine Knacks for ladies"
16. " " "White as lilies was her face"
17. Festa, Constantius 1541 "Down in a flow'ry vale"
18. Ferman, Edward. "It was a lover & his lass".
19. Hatton, John. "Cloris, now Thou'rt fled away."
20. Linley, Mr., "Come my jolly lads"
21. Loder, E. J. "O the chances, o the changes"
22. " " "The Old house at home"
23. Nicholson, Richard 1600. "Spring comes again"
24. Byrd, William, "Come let us sing with merry glee"
25. Pearsall R. L. "O who will o'er the downs so free"
26. " " "I saw lovely Phillis"
27. Samson, L. "Absence"
28. Smart, Henry "Bright be her dreams"
29. Spohr, L. "Sweet bird"
30. Sullivan, Arthur. "O fair dove, o fond dove"
31. " " St. Agnes Eve.

D2889
rcm 386489.

32. Thalberg, S. "Within the convent garden."
33. Wagner, Richard, "Gruss seiner treuen."
34. "Wedding Day", In the dead of night.
35. Wagner, R. Quintett von Die Meistersinger
36. Weekes, Thomas, 1608 "In pride of May"
37. Wilbye J. 1598 "Flora gave me fairest flowers"
38. " " Ditto.

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BOUND BY RUEFFERY

D2889(1)
RCM 386490

LXXIII.c.7 1
1—38

Poculum elevatum!

(GLEE.)

For Five Voices.

(COMPOSED BY)

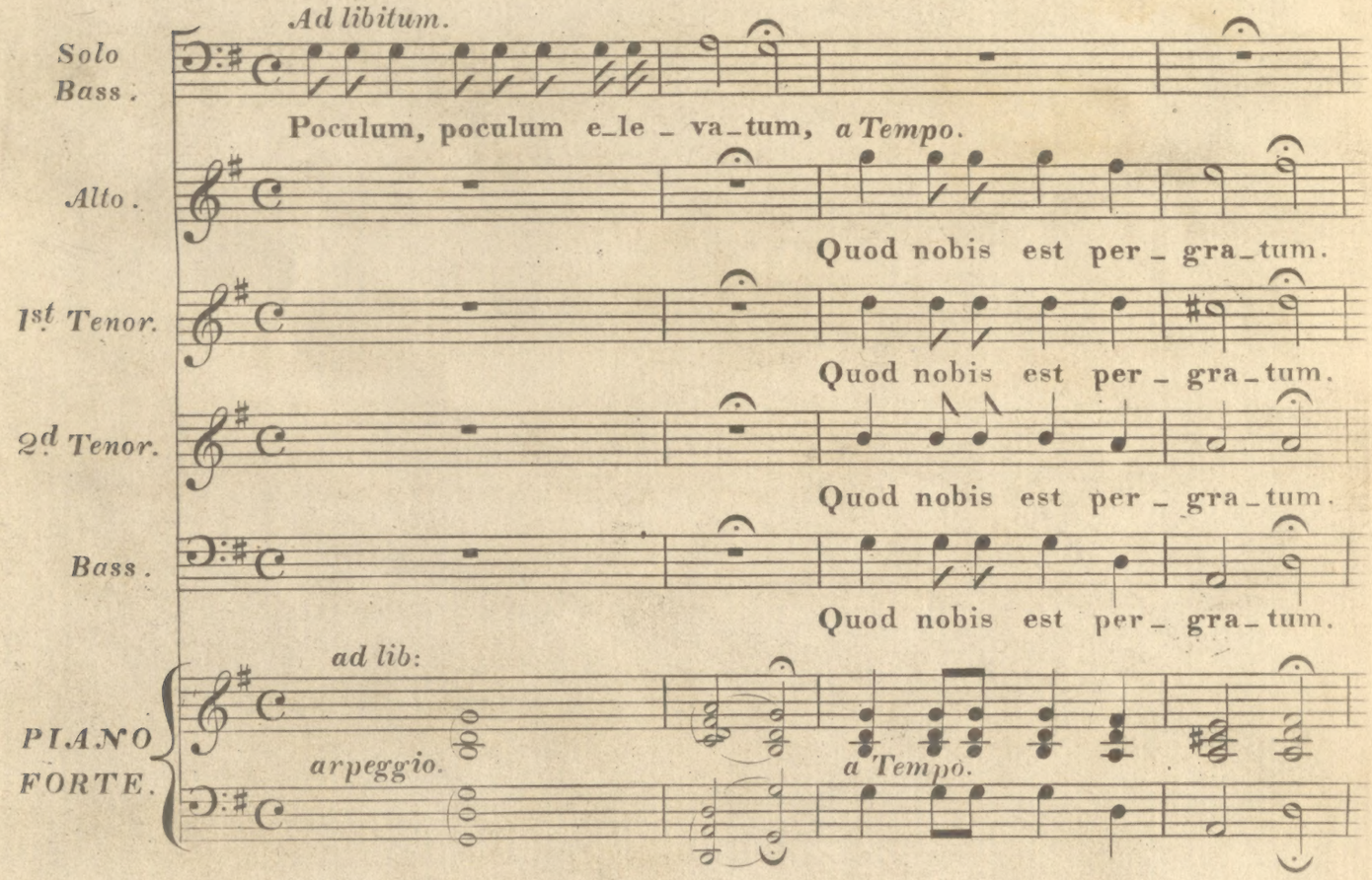
Dr. Arne.

Arranged by Dr. John Clarke.

R.C.M. London

Price 1/6.

London, Printed & Sold by Birchall & Co. 140, New Bond Street.



ad libitum.

Poculum, poculum e_le_va_tis_si _ mum! *a Tempo.*

Quod no_bis est pergra_

Quod no_bis est pergra_

Quod no_bis est pergra_

Quod no_bis est pergra_

ad lib:

arpeggio.

a Tempo.

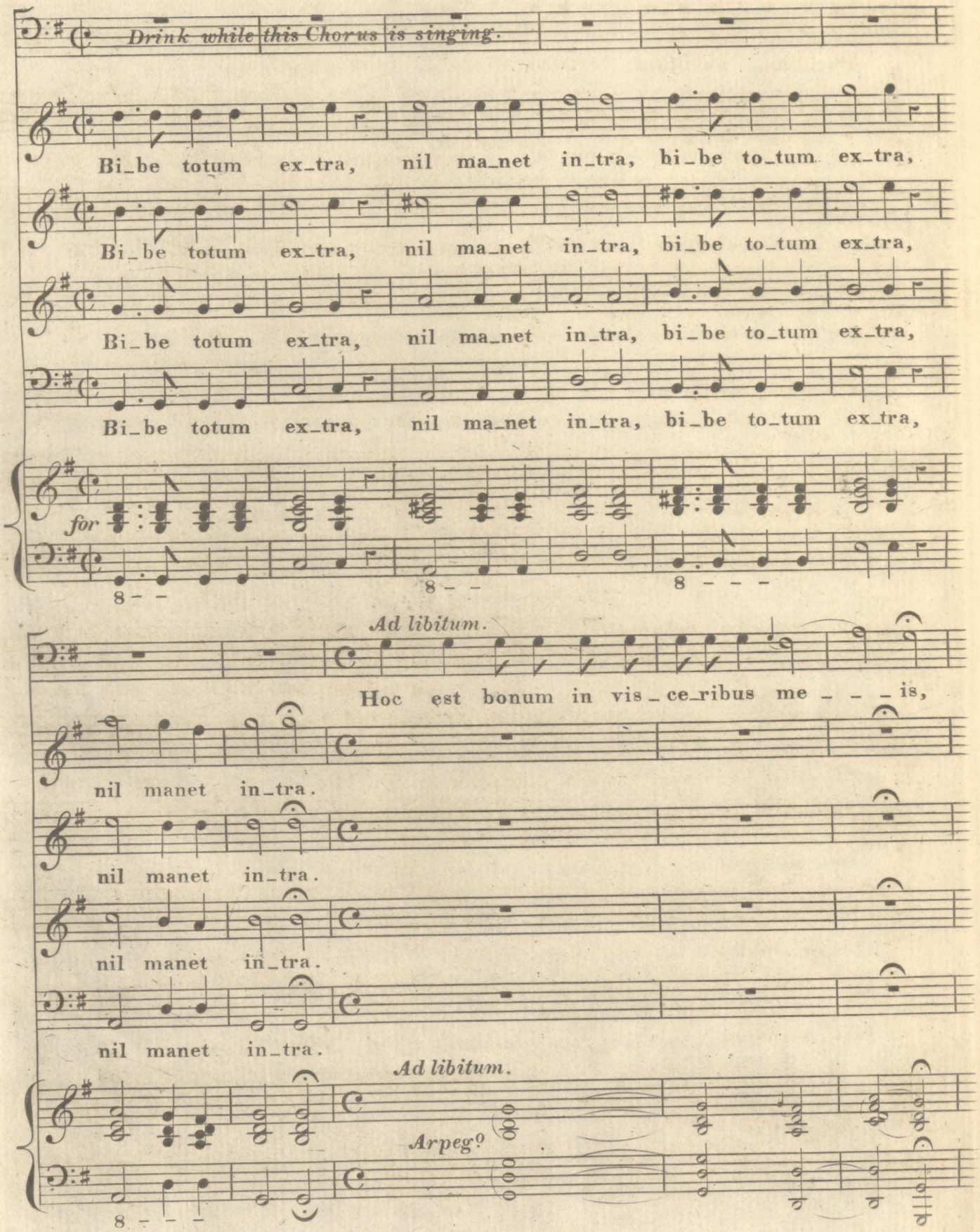
Bi_ba _ _ _ _ _ _ _ _ _ mus, bi_ba_mus, bi _ ba _ _ _ _ mus.

_tis _ si_mum;

_tis _ si_mum;

_tis _ si_mum;

_tis _ si_mum;


Drink while this Chorus is singing.
Bi_be totum ex_tra, nil ma_net in_tra, bi_be to_tum ex_tra,
Bi_be totum ex_tra, nil ma_net in_tra, bi_be to_tum ex_tra,
Bi_be totum ex_tra, nil ma_net in_tra, bi_be to_tum ex_tra,
Bi_be totum ex_tra, nil ma_net in_tra, bi_be to_tum ex_tra,
for
8 - -
8 - -
8 - - -
Ad libitum.
Hoc est bonum in vis_ce_ribus me - - - is,
nil manet in_tra.
nil manet in_tra.
nil manet in_tra.
nil manet in_tra.
Ad libitum.
Arpeg°
8 - - -

Fill while this is singing and all drink at the Double Bar.

Hoc est bonum in visceribus tuis, et nos consequimur lau_des tu _ as.

Hoc est bonum in visceribus tuis, et nos consequimur lau_des tu _ as.

Hoc est bonum in visceribus tuis, et nos consequimur lau_des tu _ as.

Hoc est bonum in visceribus tuis, et nos consequimur lau_des tu _ as.

Arpeggio.

Join in Chorus.

CHOS *POMPOSO.*

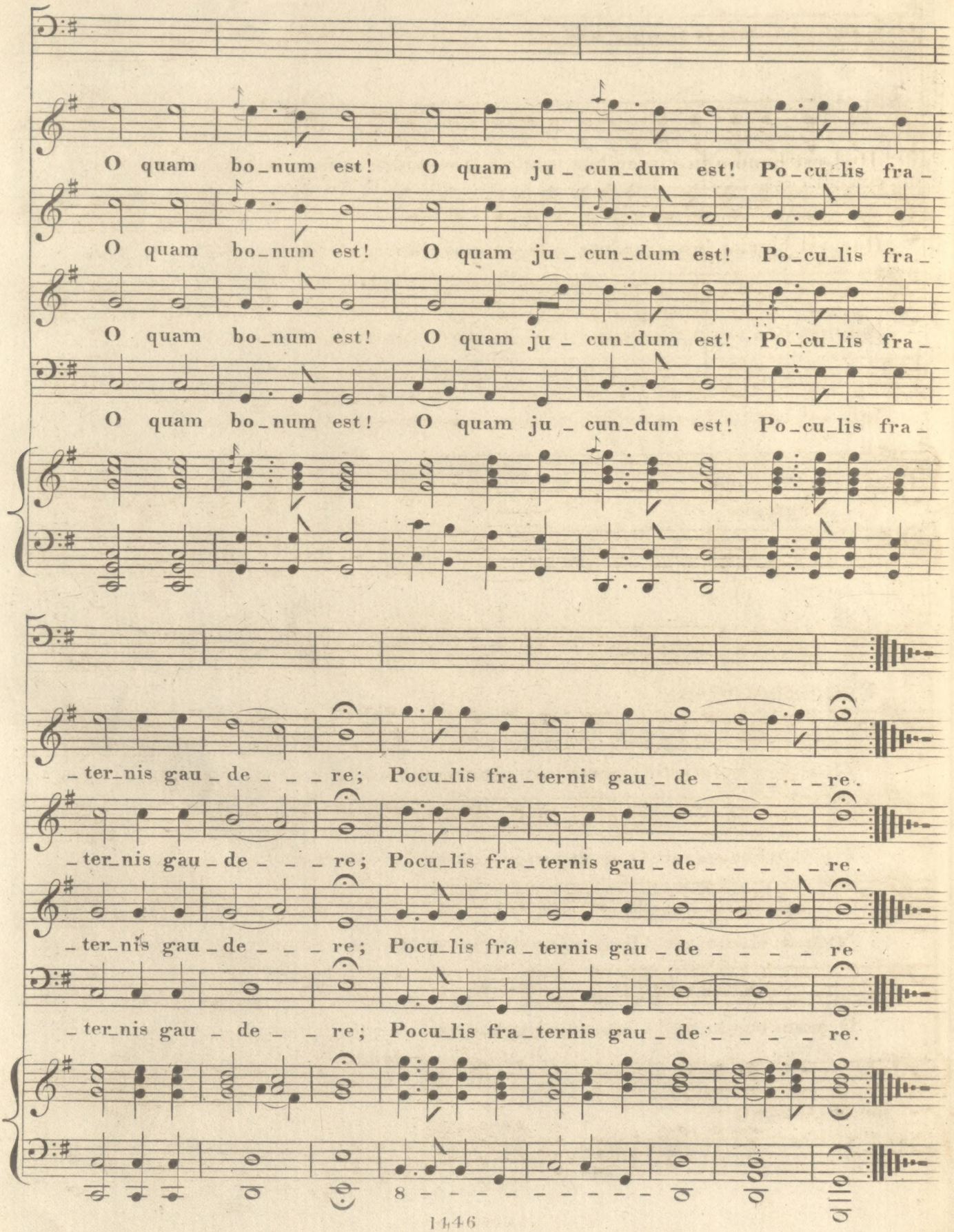
O quam bonum est! O quam jucundum est! Poculis fraternis gau_de _ _ _re,

O quam bonum est! O quam jucundum est! Poculis fraternis gau _ de _ _ _re,

O quam bonum est! O quam jucundum est! Poculis fraternis gau _de _ _ _re,

O quam bonum est! O quam jucundum est! Poculis fraternis gau _ de _ _ _re,

for POMPOSO.


O quam bo_num est! O quam ju_cun_dum est! Po_cu_lis fra_
O quam bo_num est! O quam ju_cun_dum est! Po_cu_lis fra_
O quam bo_num est! O quam ju_cun_dum est! Po_cu_lis fra_
O quam bo_num est! O quam ju_cun_dum est! Po_cu_lis fra_
_ter_nis gau_de_ _ _ re; Pocu_lis fra_ternis gau_de_ _ _ _ _ re.
_ter_nis gau_de_ _ _ re; Pocu_lis fra_ternis gau_de_ _ _ _ _ re.
_ter_nis gau_de_ _ _ re; Pocu_lis fra_ternis gau_de_ _ _ _ re
_ter_nis gau_de_ _ re; Pocu_lis fra_ternis gau_de_ _ _ _ re.
8

26

D2889/2
(Cal 38609)

RCM London

2. Blow Blow thou Winters Wind.

A Favorite Song

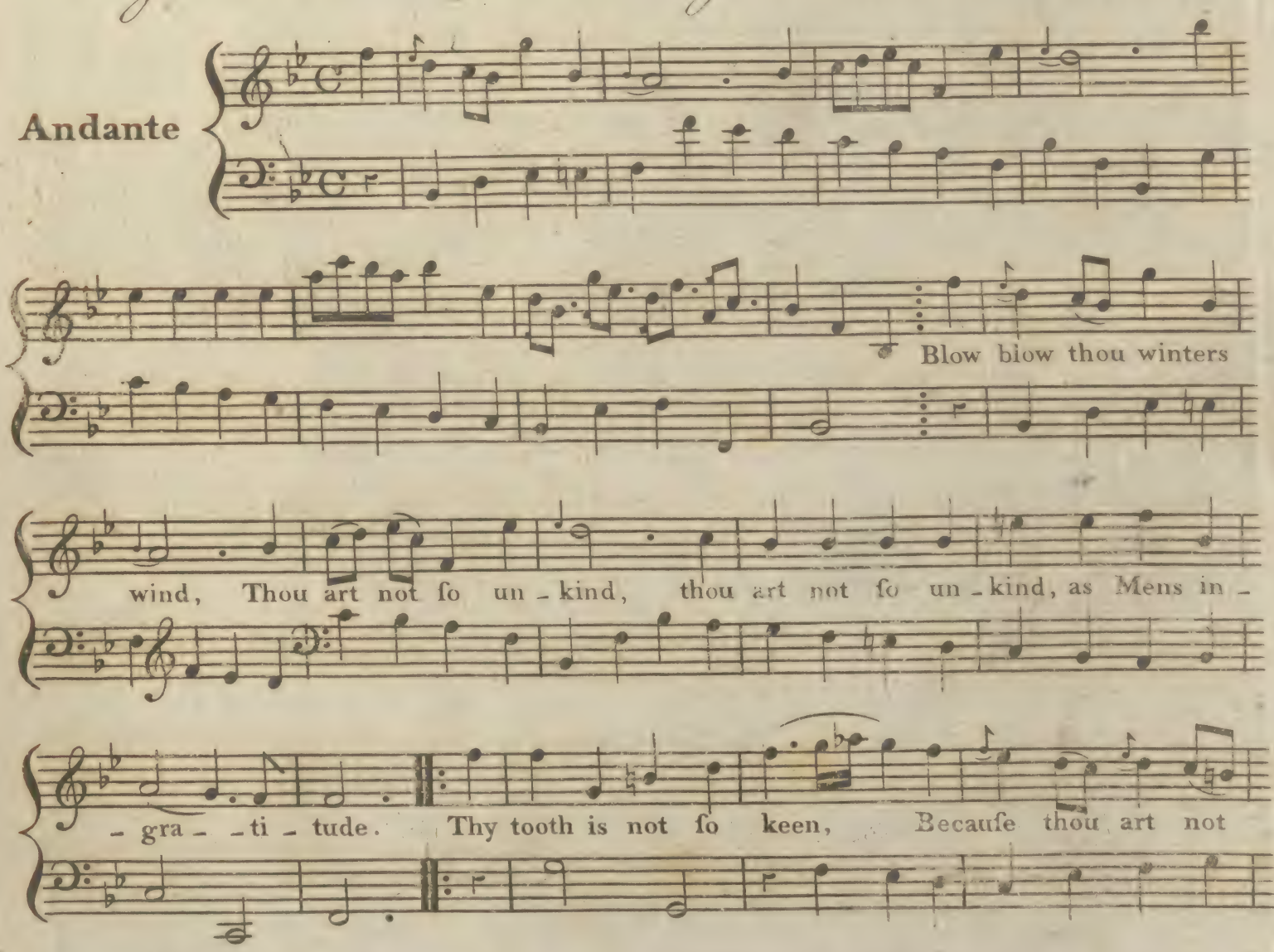
Composed

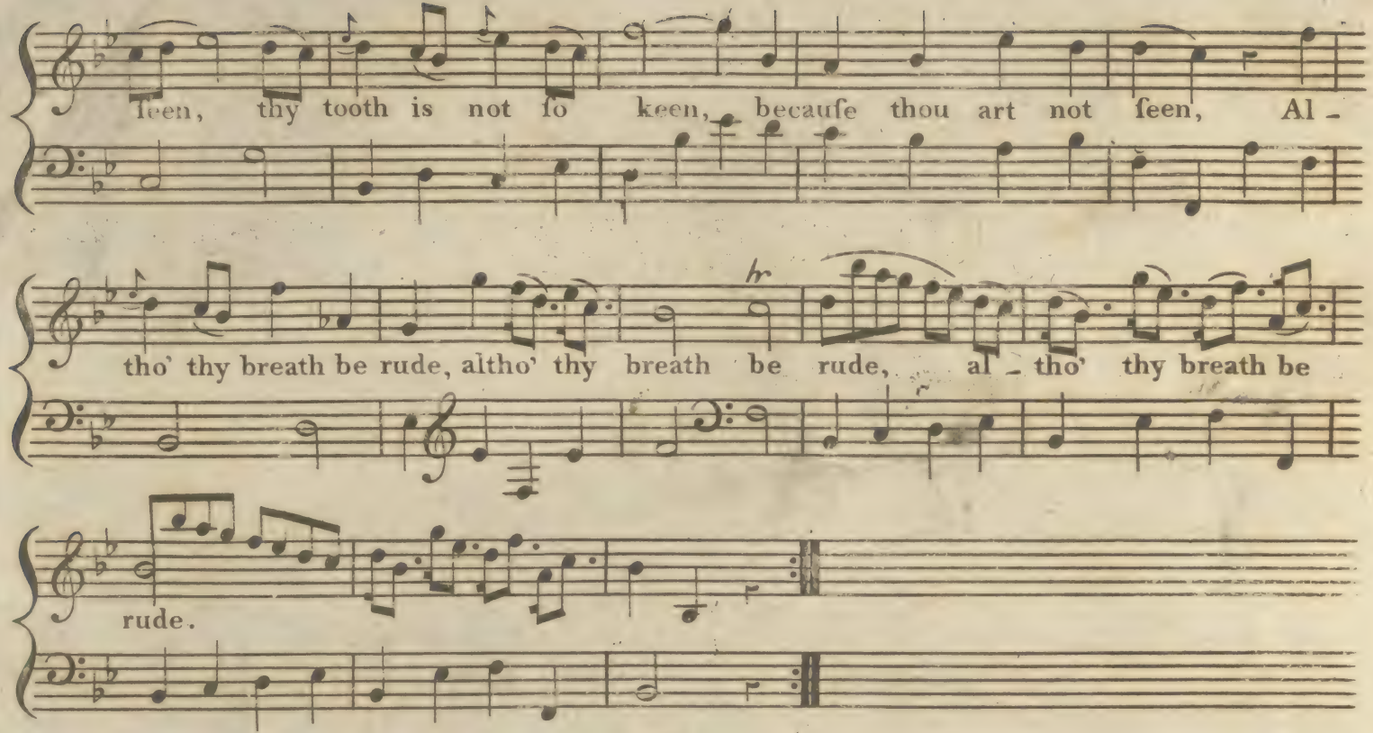
BY

Dr. ARNE.

LONDON Pr. 6d

Engraved, Printed & Publish'd by E. Riley, N.S. Strand.

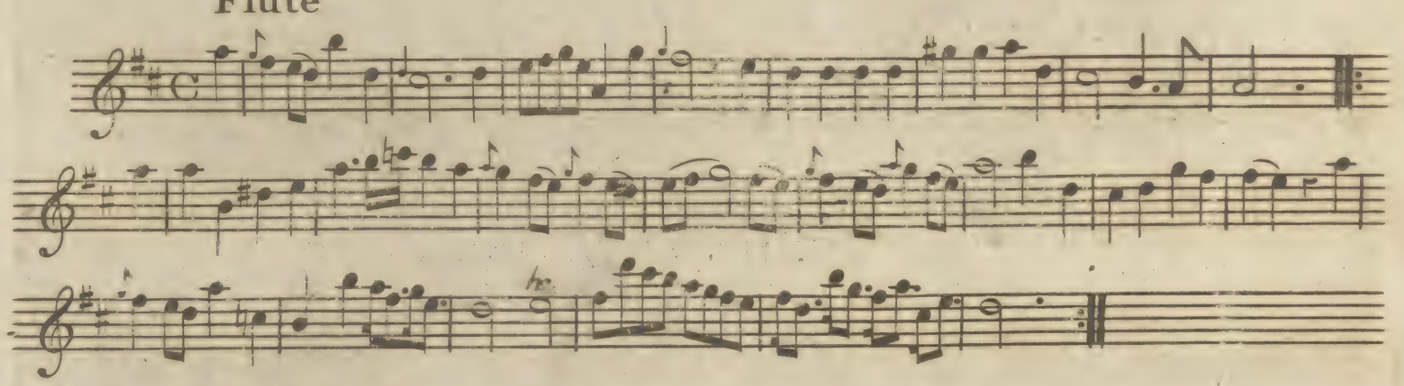




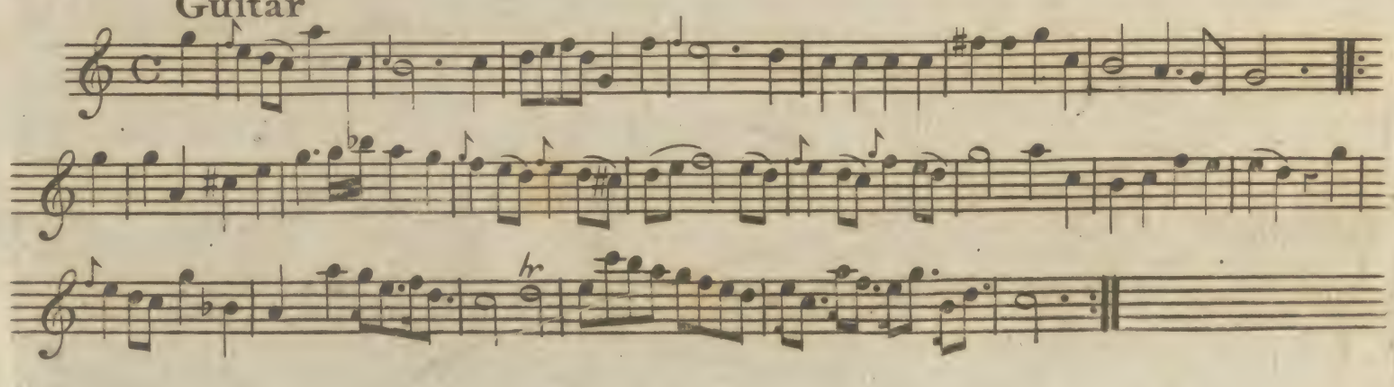
2

Freeze freeze thou bitter ſky,
Thou dost not bite ſo nigh,
As benefit forgot.
Tho' thou the waters warp,
Thy sting is not ſo ſharp
As friend remember'd not.

Flute



Guitar



D28[illegible]
386492
J. Scharf. May. 1851.

FLOW O MY TEARS.

Madrigal for Four Voices,

BY

JOHN BENNET. A.D. 1599.

Edited and Arranged

by

THOS. OLIPHANT ESQR.

RCM London

Ent. Sta. Hall.

Price 1/6

LONDON. ADDISON & HODSON. 210. REGENT STREET. & 47. KING STREET.

CALKIN & BUDD. 118. Pall Mall.

ANDANTE.

CANTO. Flow O my

ALTO. Flow..... O my tears, flow O my tears and

TENORE. Flow O my tears and.... cease not, flow O my

BASSO. Flow.... O my tears..... and cease not, and

ANDANTE.

ACCOMt.

tears, flow..... my tears, flow my tears and cease....

cease not, and cease not, flow my tears and cease

tears and cease not, flow..... my tears, flow.... my tears and cease

cease..... not, flow O my tears, flow and cease....

2

not. A - - - - - - - - - las these your. . .

not. A - - - - - - - - - las. . . . these. . . . your. . . . . spring

not. A - - - - - las these your spring

not, and cease not. A - - - - - -

. . . . spring tides, a - - - - - - las these your. . . .

tides a - - - - - - las these your. . . . spring tides methinks in -

tides a - - - - - - - - las these your. . . .

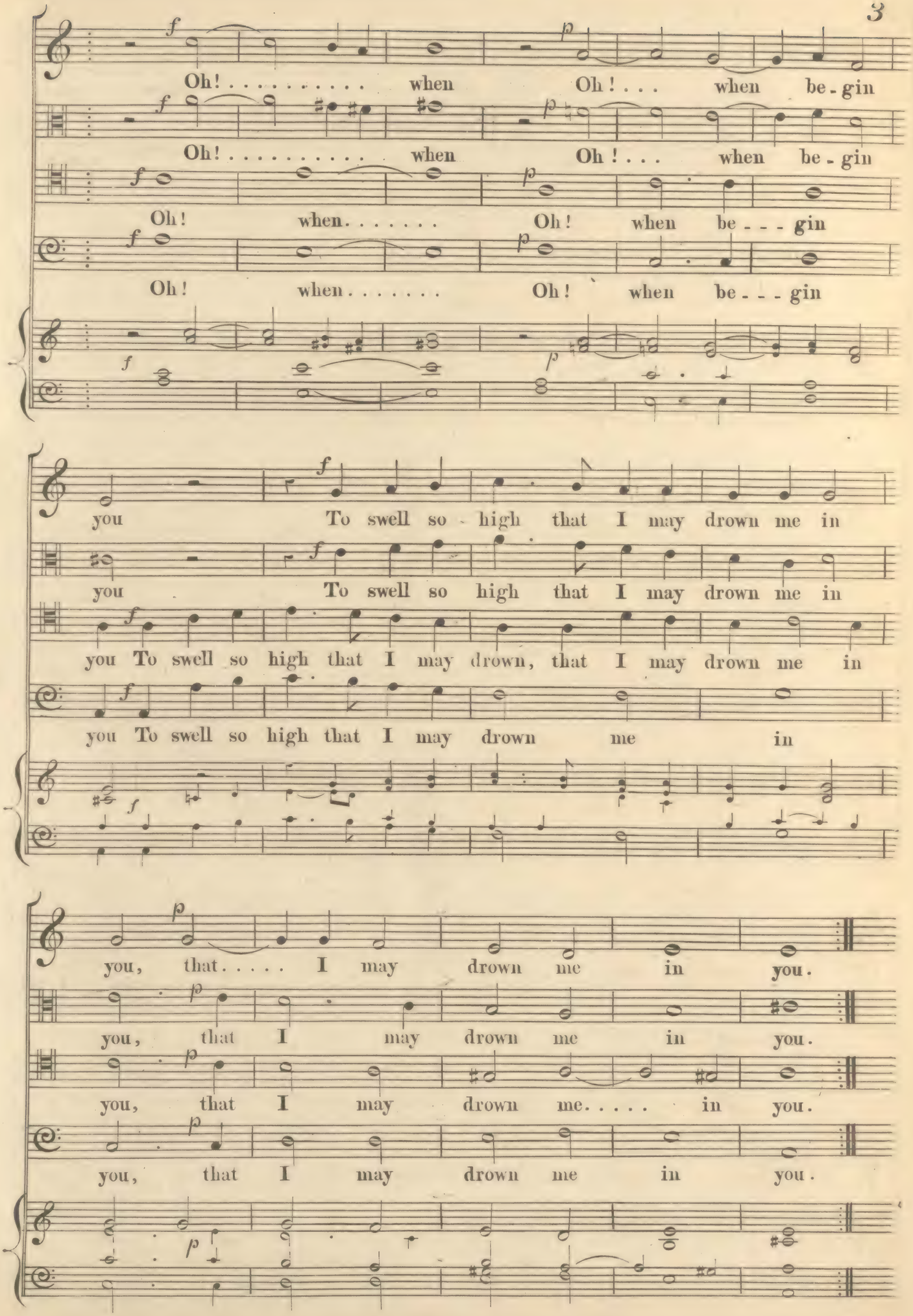
las these your. . . . spring tides in - - - -

. . . . spring tides me - - - thinks in - - - - crease not.

crease not, me - - - thinks in - - - - crease not.

. . . . spring tides me - - - - - thinks in - - - - - - crease not.

crease not, me - - thinks in - - - - crease not.


Oh! . . . . . when Oh! . . . when be - gin
Oh! . . . . . when Oh! . . . when be - gin
Oh! when . . . . . Oh! when be - - - gin
Oh! when . . . . . Oh! when be - - - gin
you To swell so high that I may drown me in
you To swell so high that I may drown me in
you To swell so high that I may drown, that I may drown me in
you To swell so high that I may drown me in
you, that . . . . I may drown me in you.
you, that I may drown me in you.
you, that I may drown me . . . . . in you.
you, that I may drown me in you.

D2389/4
RCM 4 B788
8
J Scharf. Mar. 1871.

"THE LOVER TO HIS MISTRESS,"

A Four Part Song,*

BY

John Bennet, A.D. 1614,

Arranged by

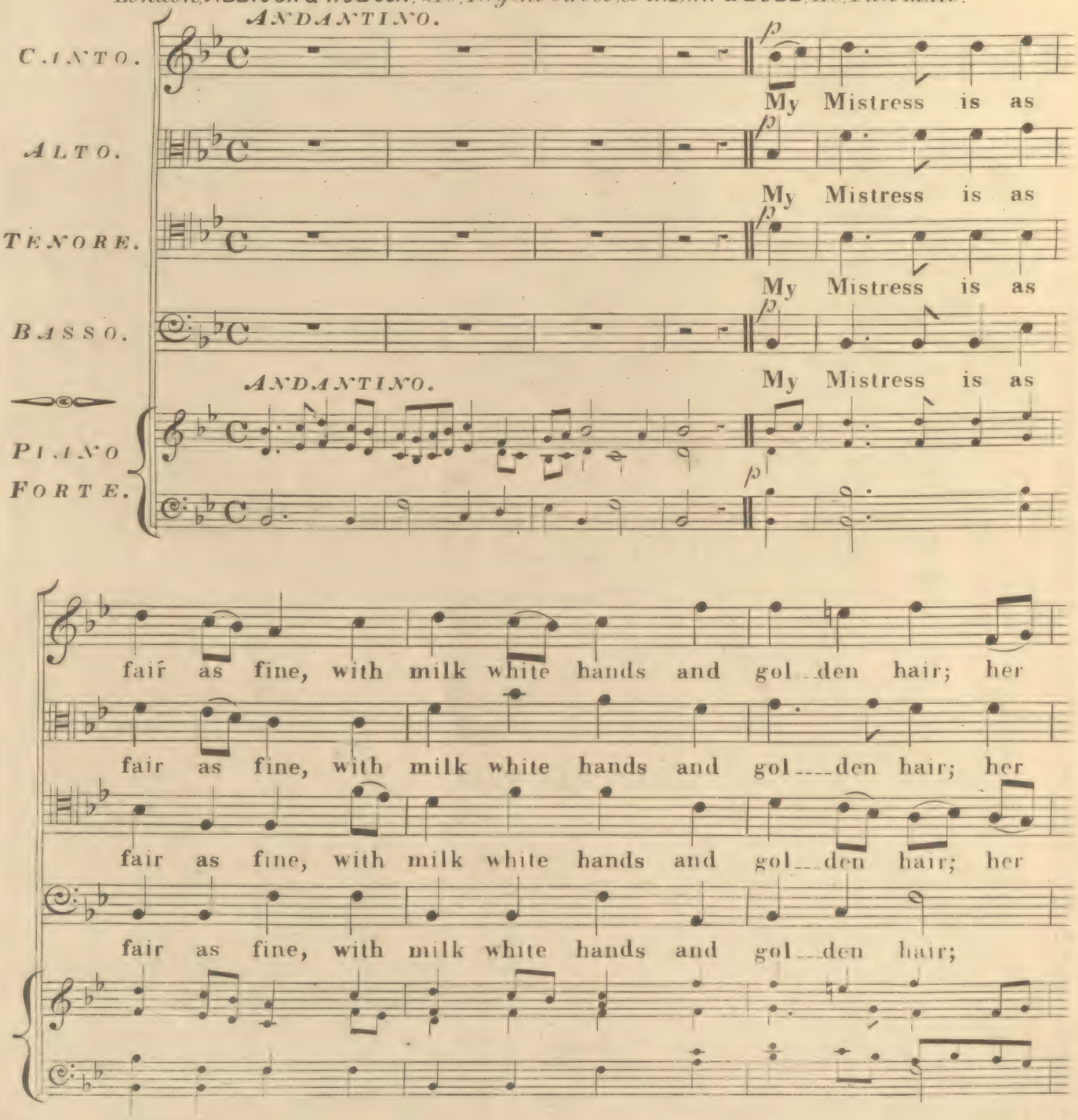
THOS. OLIPHANT ESQE.

Hony. Secretary to the Madrigal Society.

RCM London

Ent. Sta. Hall. Price 1s/6

London, ADDISON & HODSON, 210, Regent Street, & CALKIN & BUDD, 118, Pall Mall.

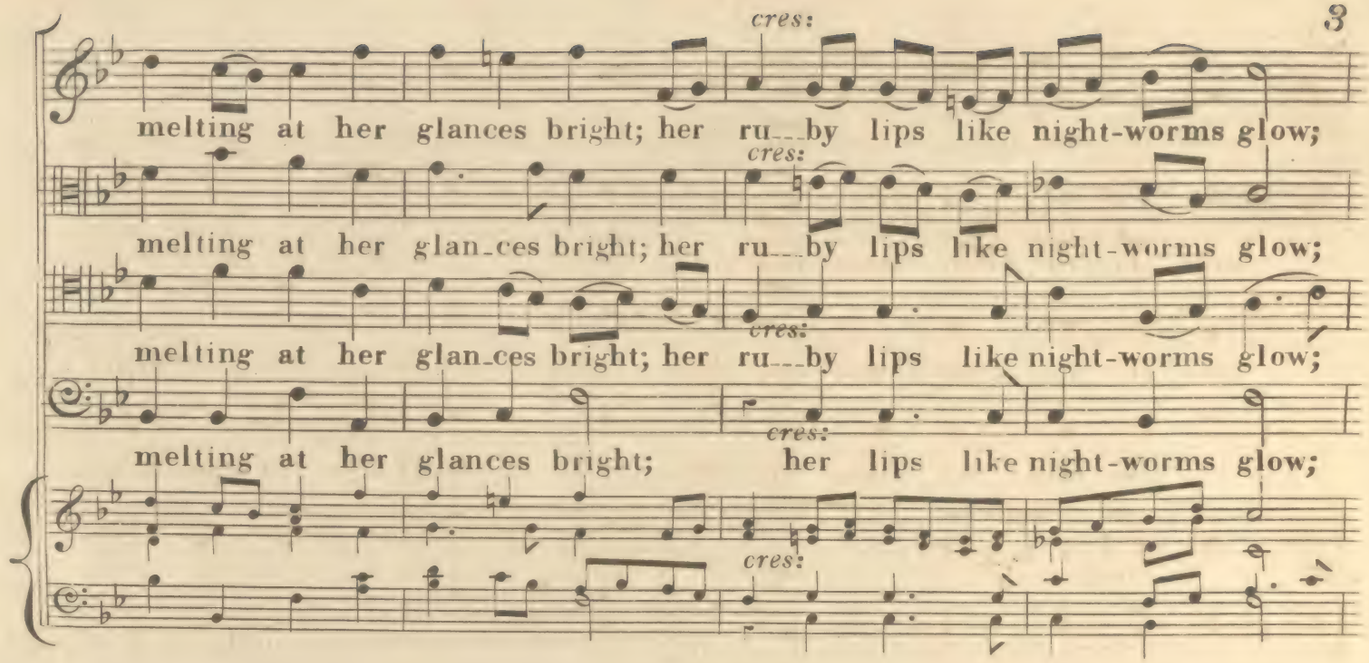


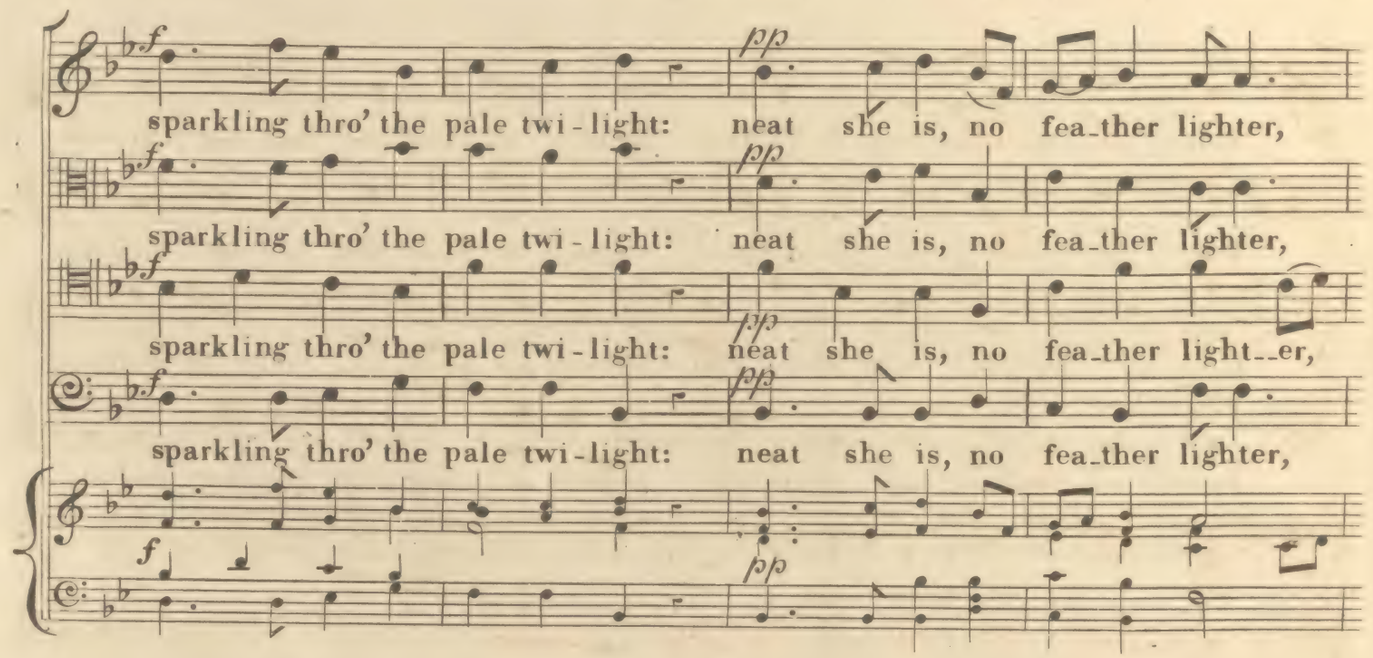
* Or as a single song for the Treble voice only, to the Piano Forte Accompaniment.

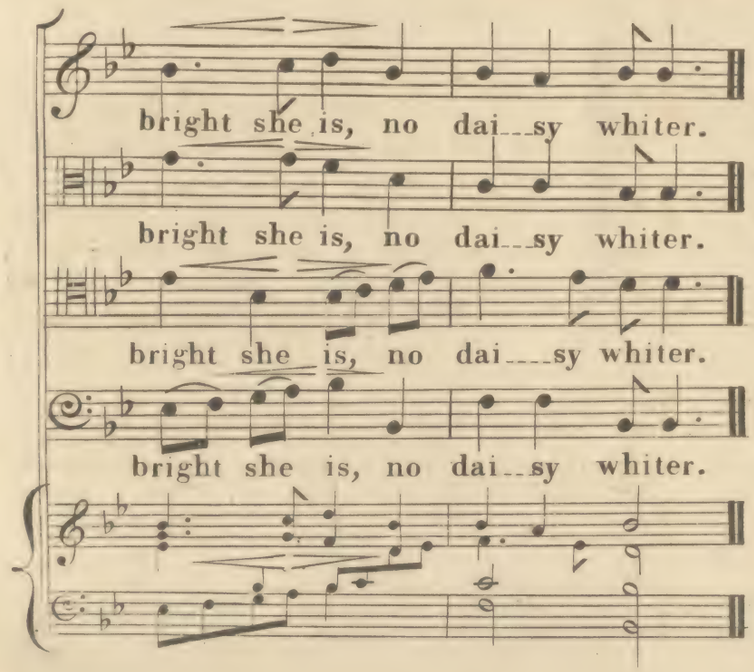
cres:
eyes the ra--diant stars out-shine, light-ing all things far and near.
cres:
eyes the ra--diant stars out-shine, light-ing all things far and near.
cres:
eyes the ra---diant stars out-shine, lighting all things far and near.
cres:
her eyes the stars out-shine, light-ing all things far and near.
cres:

Fair as Cynthia, not so fickle; smooth as glass, tho' not so brittle.
Fair as Cynthia, not so fickle; smooth as glass, tho' not so brittle.
Fair as Cynthia, not so fic--kle; smooth as glass, tho' not so brittle.
Fair as Cynthia, not so fickle; smooth as glass, tho' not so brittle.

My heart is like a ball of snow, fast
My heart is like a ball of snow, fast
My heart is like a ball of snow, fast
My heart is like a ball of snow, fast







The original of this song is in Ravenscroft's "Brief Discourse" A.D. 1614 and would appear to have been sung by a single voice accompanied by three viols. The Editor is responsible for its publication in the present shape, and also for a slight alteration of the words.

N.B. A good effect is produced by repeating the last 4 bars of each verse *Forte*.

COME LIVE WITH ME AND BE MY LOVE,

SUNG BY

Madame Vestris,

AT THE THEATRE ROYAL OLYMPIC,

In Mr. Charles Dance's Drama of

I Z A A K W A L T O N,

Composed by

HENRY R. BISHOP.

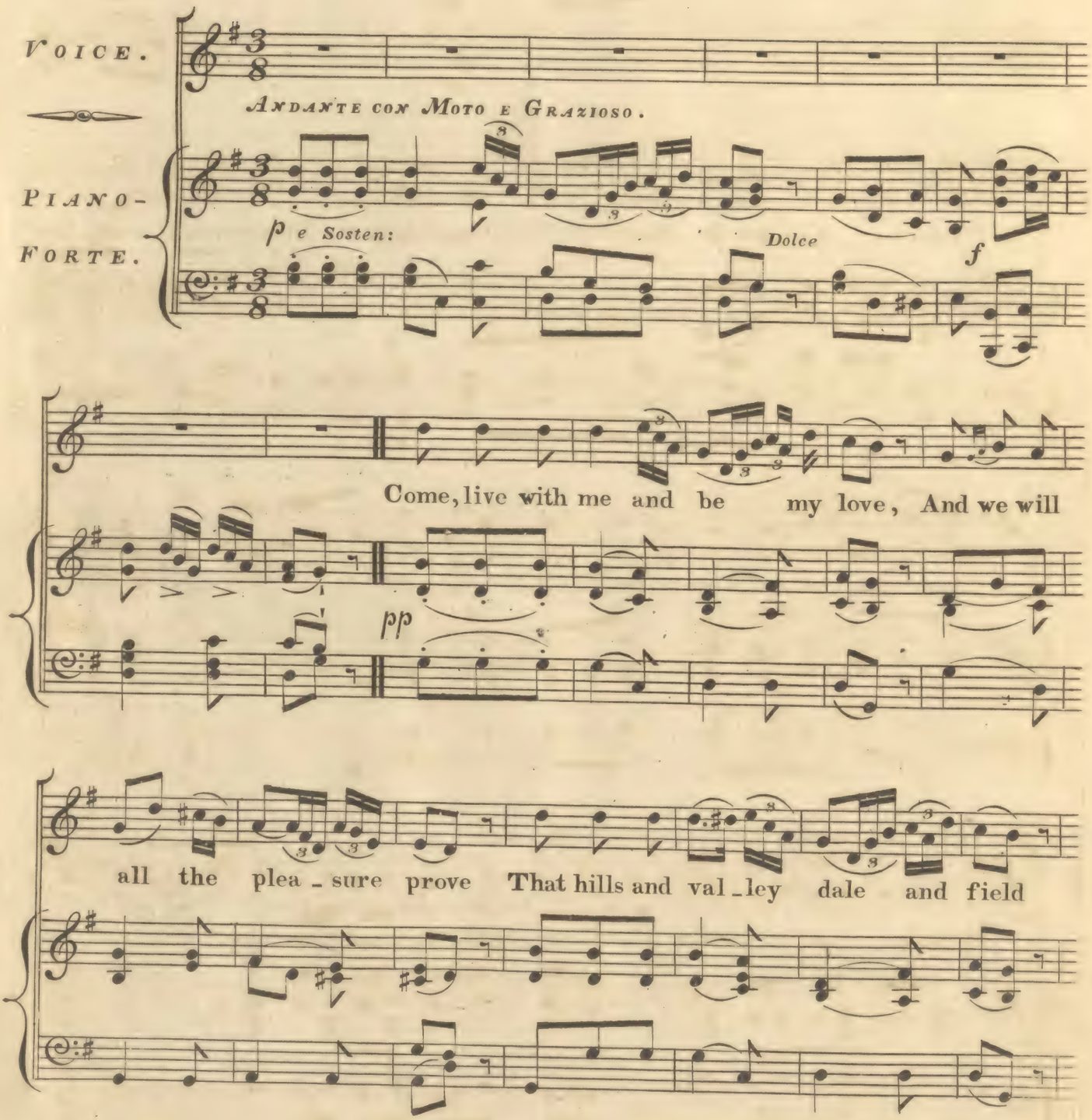
Pr. 2/-

M. & N. Hanhart, 16th Printers, 64 Charlotte St. Rathbone Pl.

London; D'Almaine & Co. Soho Square.

R.C.M. London

COME LIVE WITH ME & BE MY LOVE.



Sosten:

And all the crag--gy moun--tains yield There will we sit up-on the

rocks, And see the Shepherds feed their flocks There will I make thee

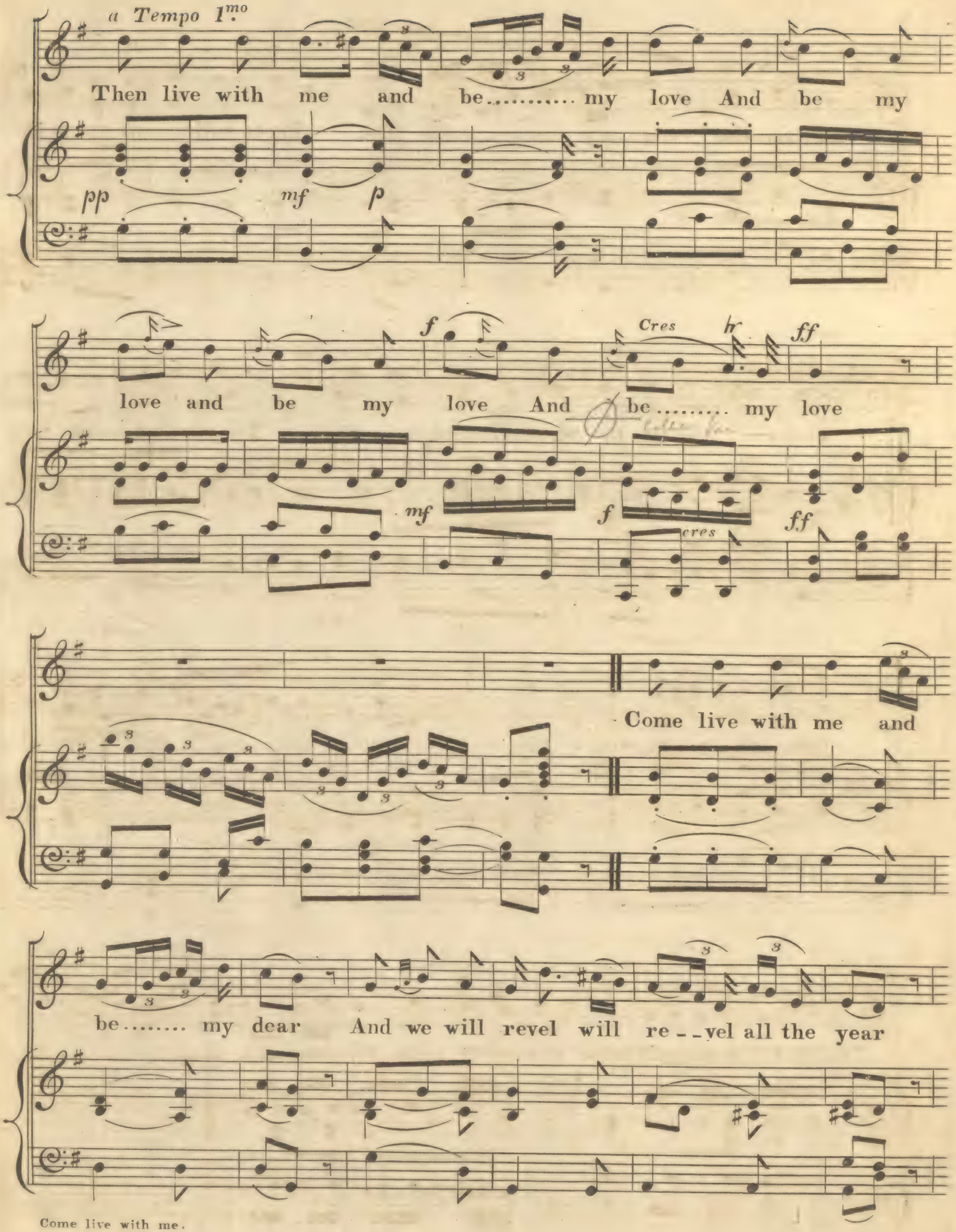
beds of ro-ses, with a thousand fragrant po - - - - - sies; If these de-

Slentando.

Largo.

-lights thy mind may move If these de-lights thy mind may move .....

Slentando.

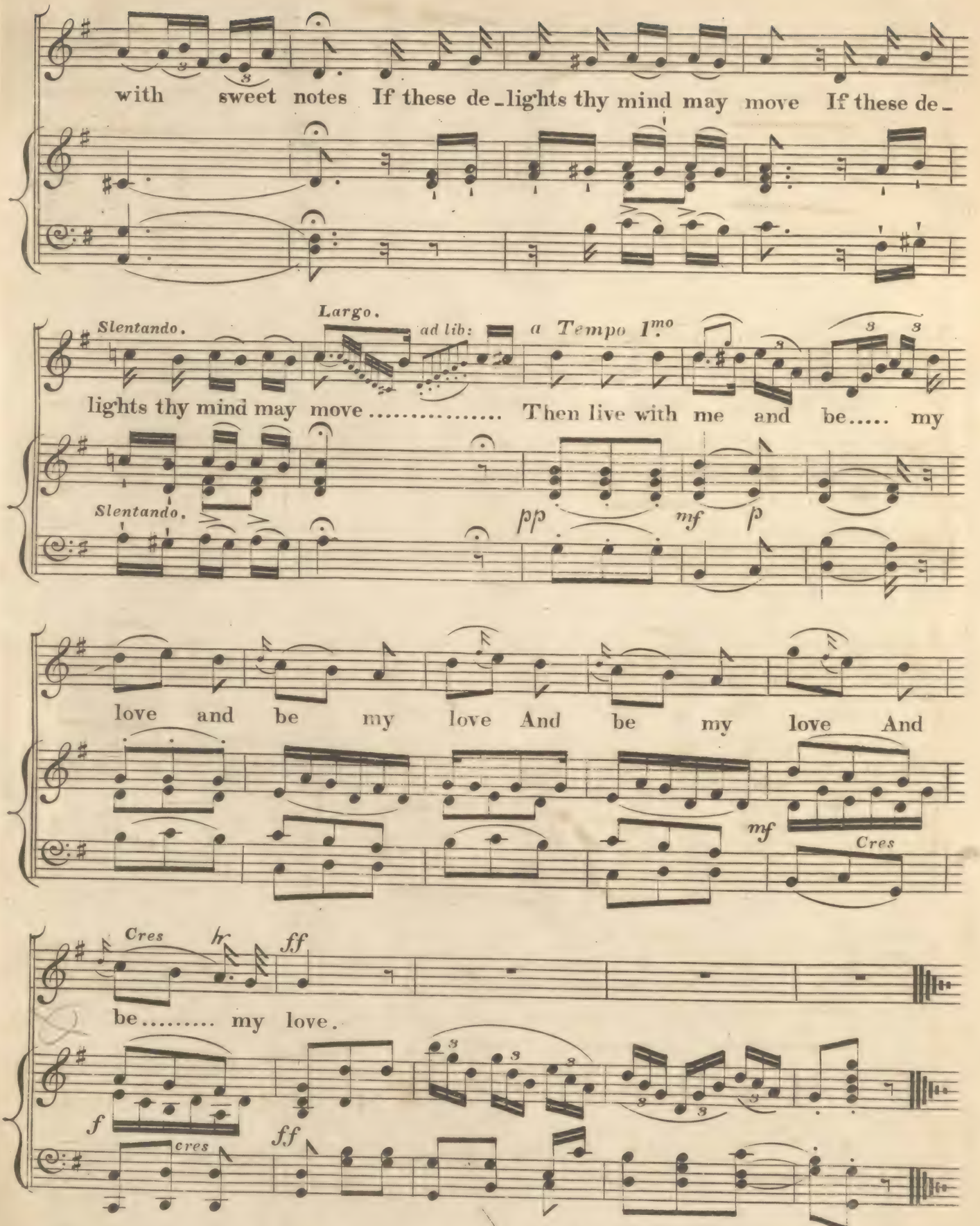

a Tempo 1mo
Then live with me and be..... my love And be my
pp
mf
p
f
Cres
ff
love and be my love And be..... my love
mf
f
cres
ff
Come live with me and
be..... my dear And we will revel will re--vel all the year

In plains and groves on hills and dales Where fragrant

air breathes sweet - - est gales *Sosten* There shall you have the beauteous

pine The ce - - dar and the spreading vine! The birds with

heav'n - - ly tu - - - ned throats Pos - sess wood echoes, e - - choes



Come live with me.

Printed by D'Almain & Cº. 20 Soho Square London.

10

Adieux de Raul de Crecy,

ROMANCE À DEUX VOIX,

Avec Accompagnement de PIANO FORTE,

PAR

F. BLANGINI.

R C M London

No. 1.

Price 1/-

LONDON,

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ALLEGRETTO

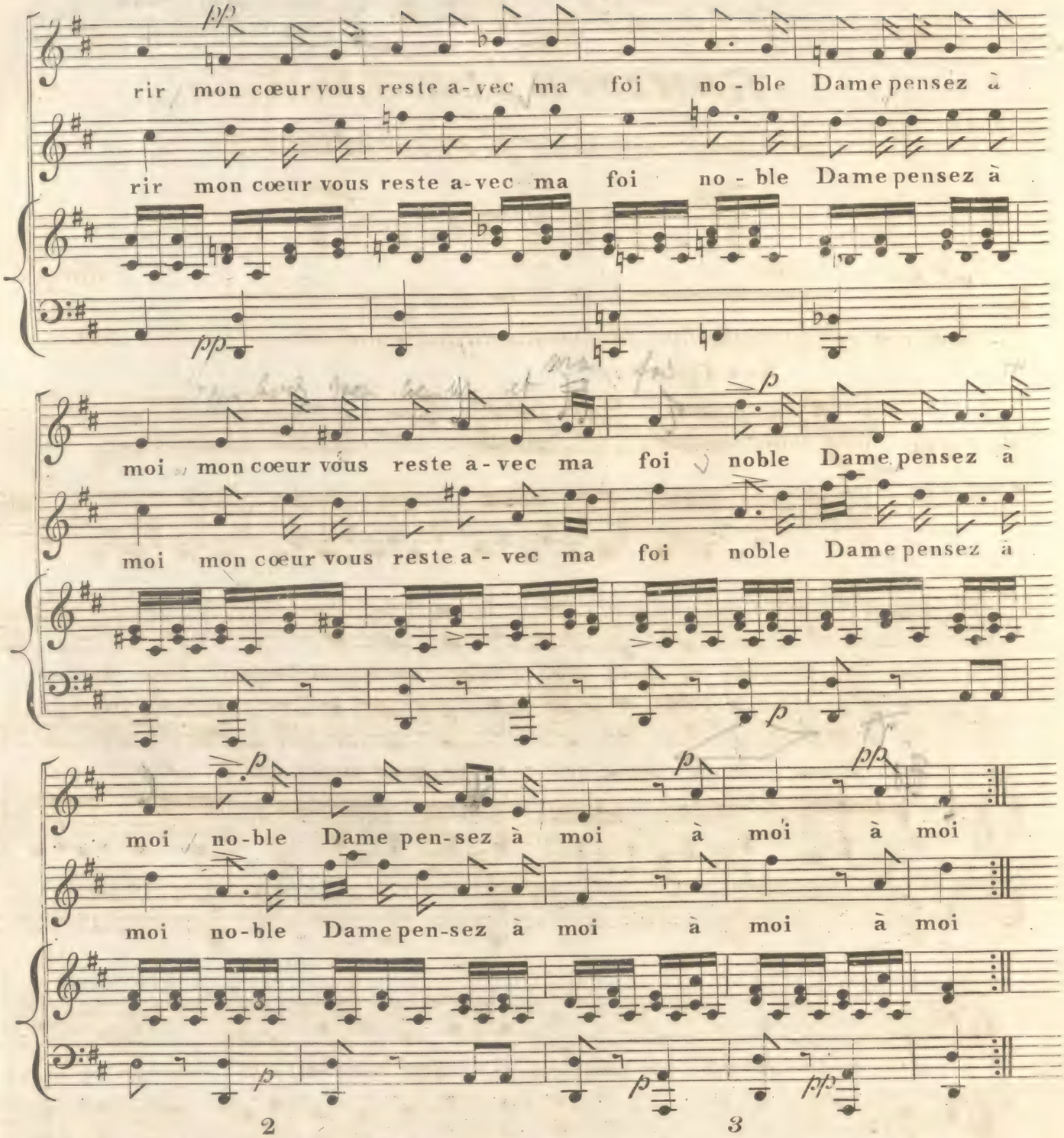
PIANO-FORTE

Las J'étais en si doux ser- - vage pour quoi faut - il m'en dé-par-

Las J'étais en si doux ser- - va-ge pour quoi faut - il m'en dé-par-

tir Je vais sur un lointain ri - vage vaincre l'infi- - de - le ou mou-

tir Je vais sur un lointain ri - vage vaincre l'infi- - de - le ou mou-



Absent des lieux qui m'ont vu naître
De vous, de tout ce que j'aimais,
Je languirai seul et peut être
Je ne vous reverrai jamais
Vous avez mon cœur et ma foi } bis
Noble Dame pensez à moi. }

Ainsi chantait près de sa belle
Le beau Châtelain de Coucy,
Le cœur navré déjà loin d'elle
Et d'Amour lui criant morci
Il répétait en triste emcy } bis
Noble Dame pensez à moi. }

RHAPSODIE

R.C.M. London

(Fragment aus Göthe's Harzreise im Winter.)

für

eine Altstimme, Männerchor

und

ORCHESTER

componirt von

JOHANNES BRAHMS.

Op. 53.

Partitur 3 Mark Netto
Clavier-Auszug 2 Mark 25 Pf. Nett.

Singstimmen 1 Mark
einzelne à 25 Pf.
Orchesterstimmen 3 Mark

Brl. Sta. Hall.

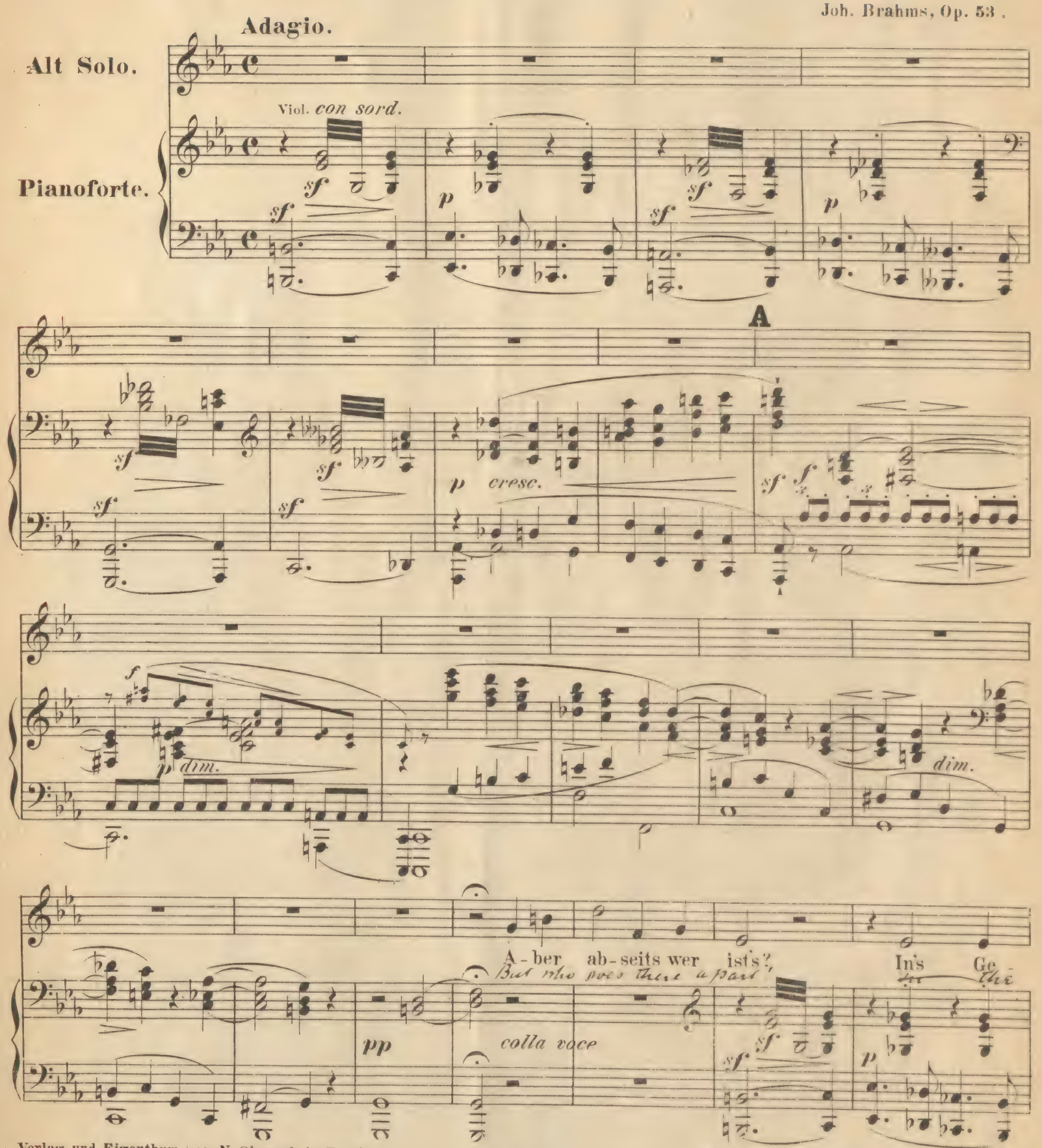
N. SIMROCK IN BERLIN.

LONDON.
STANLEY LUCAS WEBER & Co
84, NEW BOND ST & 308a. OXFORD ST

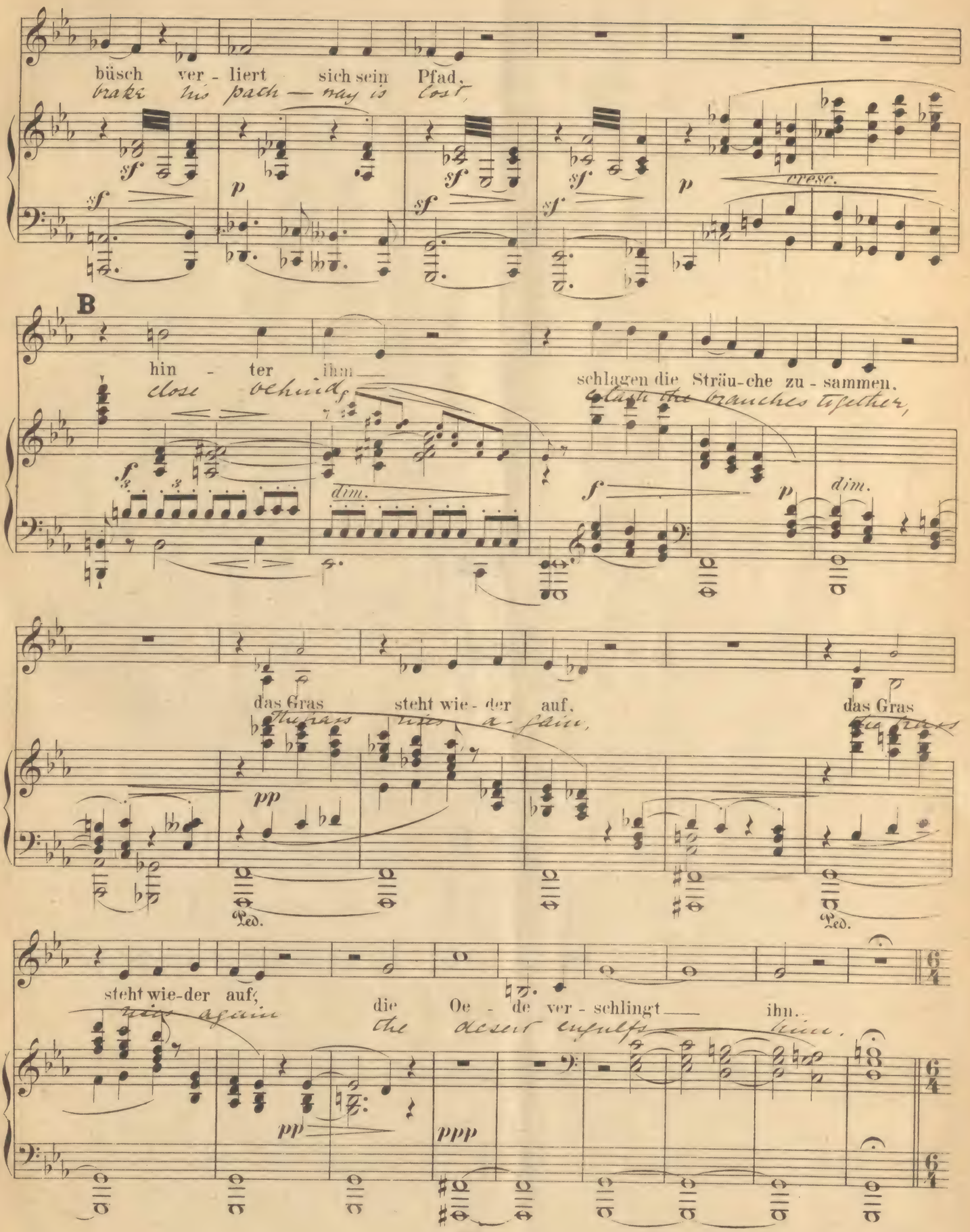
RHAPSODIE

aus Göthe's „Harzreise im Winter."

Joh. Brahms, Op. 53.



Verlag und Eigenthum von N. Simrock in Berlin. 7055 Stich und Druck der Rösler'schen Officin in Leipzig.


büsch ver - liert sich sein Pfad,
brake his path — way is lost,
sf
p
cresc.
B
hin - ter ihm
close behind
schlagen die Sträu-che zu - sammen,
clash the branches together,
f
dim.
das Gras steht wie - der auf,
the grass rises a - gain,
pp
Ped.
steht wie-der auf,
rise again
die Oe - de ver - schlingt ihn.
the desert engulfs him.
ppp

Poco Andante.

Ach — wer hei - let die Schmer - zen dess, dem Bal - sam zu
Who — can comfort his anguish, who if Balsam be

p espress.

Gift ward? der sich Men - - schen - hass
deathly? if the hate — of men

sf *p*

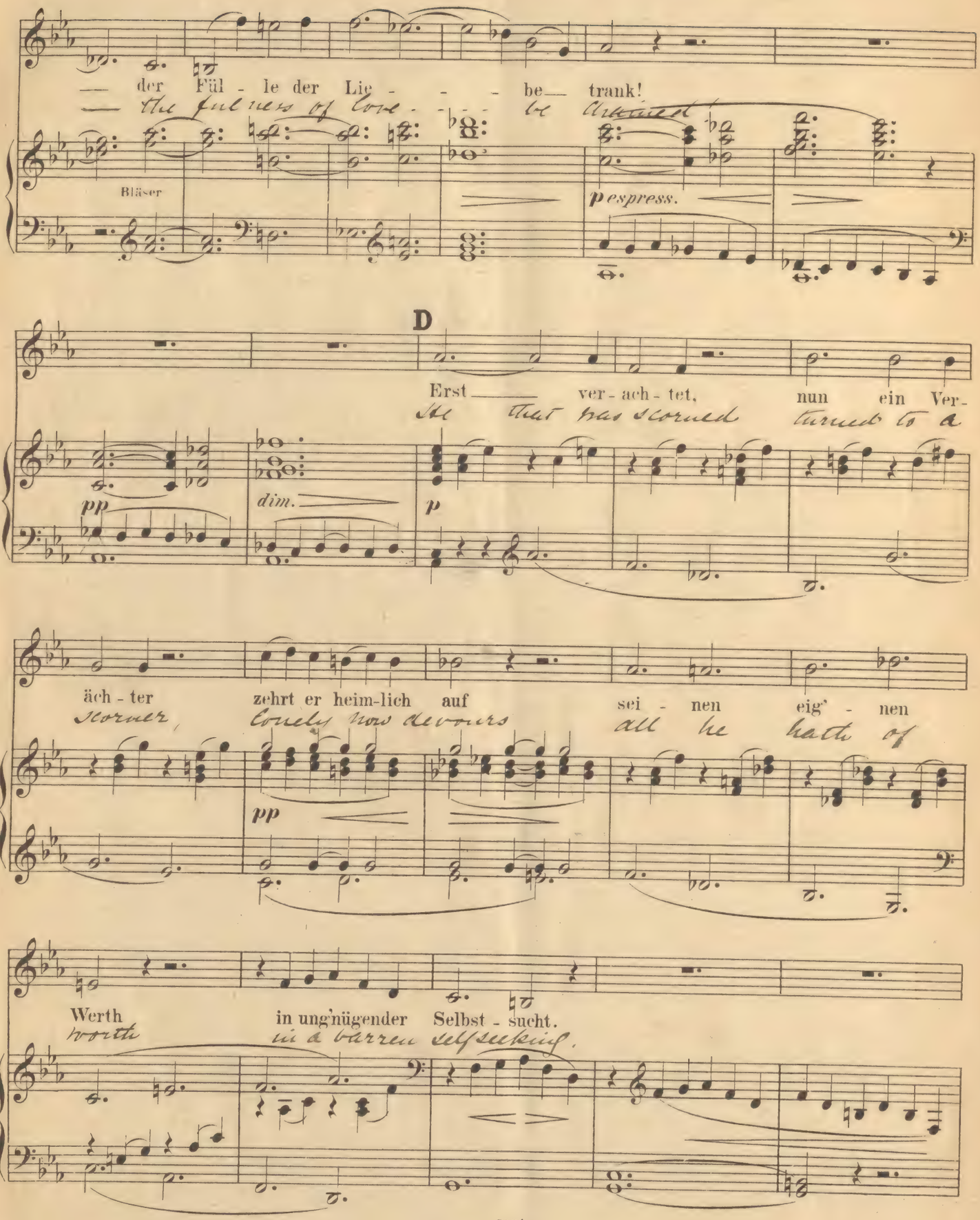
C

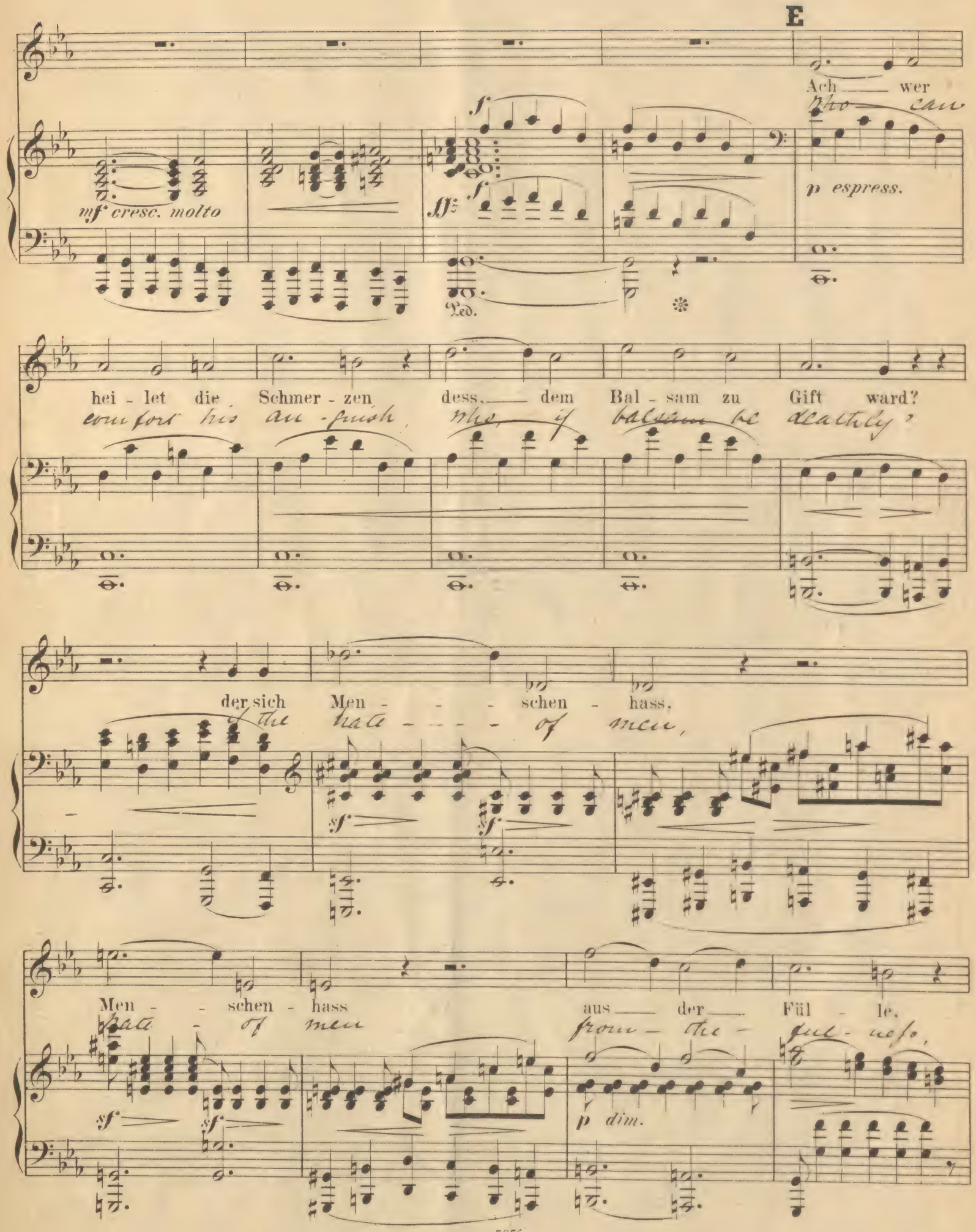
aus — der Fül - le der Lie - be trank! Men - schenhass,
from — the fulness of love be drained! hate of men

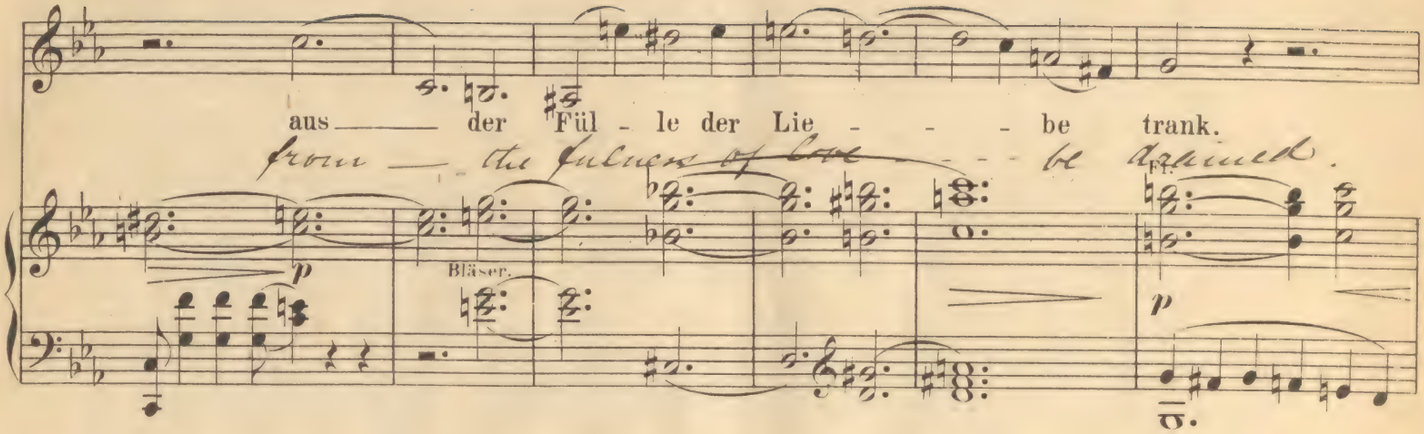
sf

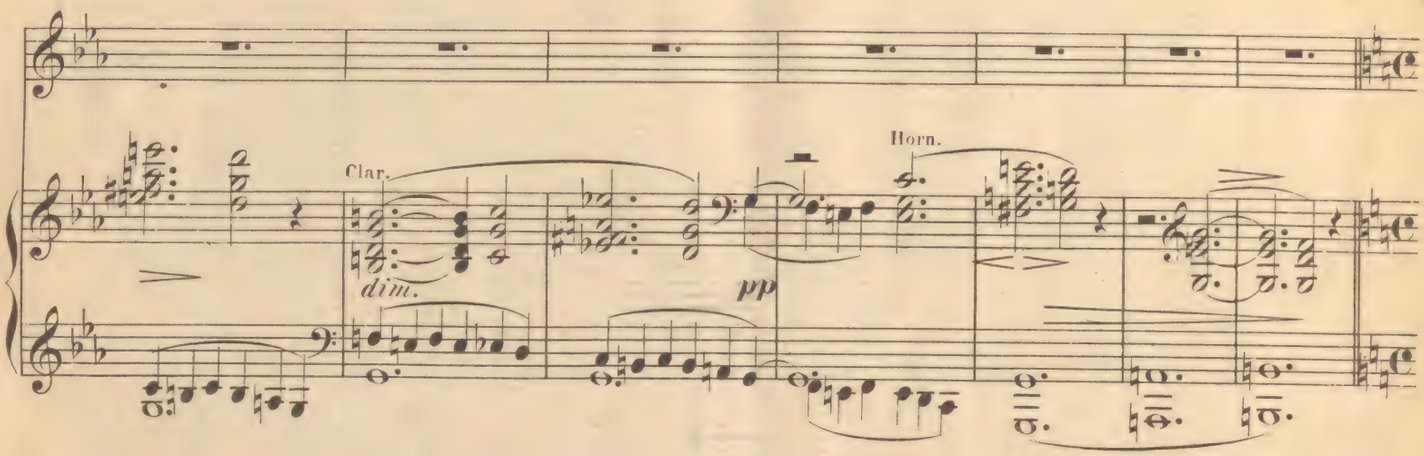
Men - schenhass aus — der — Fül - le. aus —
hate of men from — the — fulness, from

sf *p dim.* *espress.* *pp* *Ped.*


— der Fül - le der Lie - - - - be— trank!
— the fulness of love - - - - be drunk!
Bläser
pespress.
D
Erst ver - ach - tet, nun ein Ver-
He that was scorned turned to a
pp
dim.
p
äch - ter zehrt er heim-lich auf sei - nen eig' - nen
scorner, Lonely now devours all he hath of
pp
Werth in ung'nügender Selbst - sucht.
worth in a barren self-seeking.

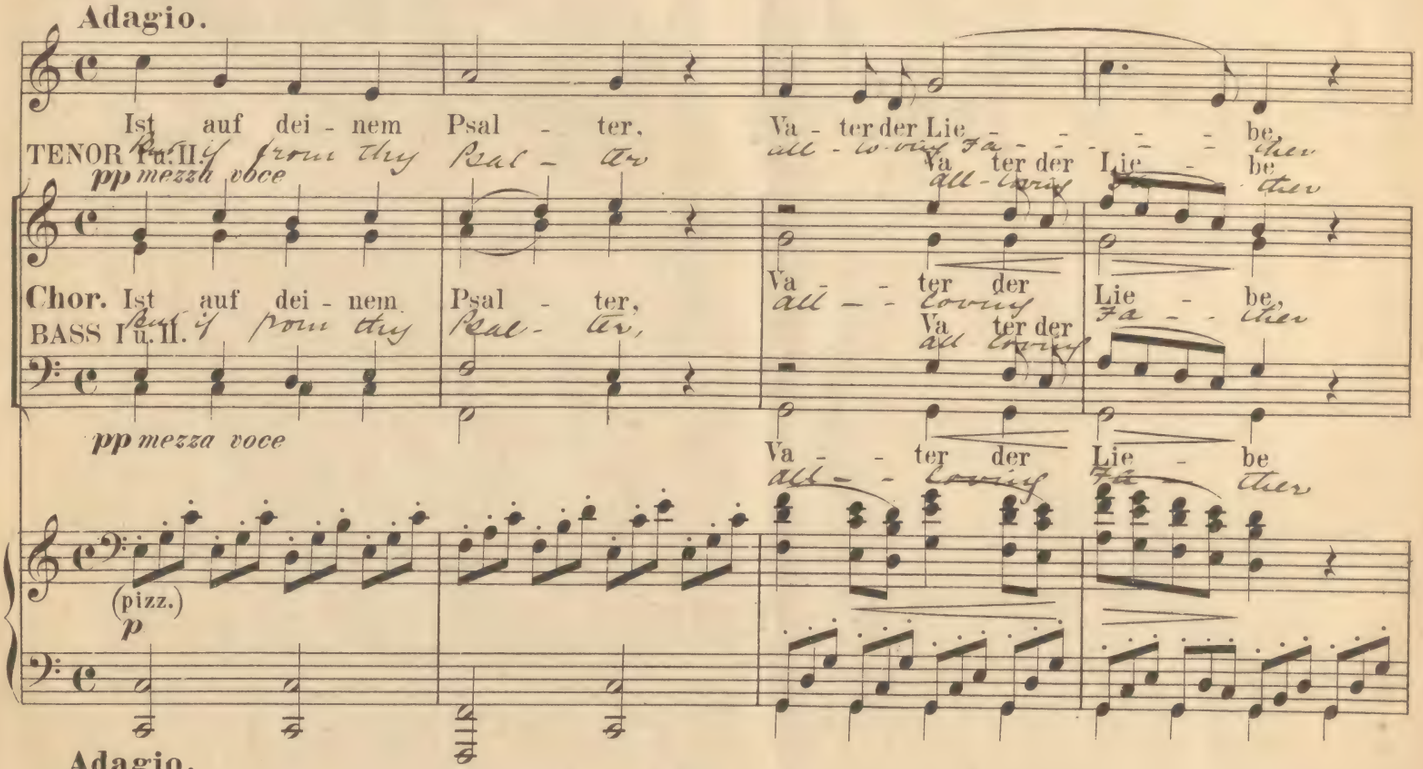

E
Ach wer
who can
mf cresc. molto
f
ff
p espress.
Ped.
hei - let die Schmer - zen dess, dem Bal - sam zu Gift ward?
comfort his an - guish, who, if balsam be deathly?
der sich Men - - - schen - hass.
of the hate - - - - of men,
sf
Men - - schen - hass aus der Fül - le.
hate - of men from - the - ful - ness,
p dim.





ALT-SOLO.

Adagio.



Adagio.

ein Ton seinem Oh - re vernehm-lich, so er - qui - - - - cke sein
one strain can but come to his hearing Oh en - ligh - - - - ten his

so er - qui - cke
o en - ligh - ten

ein Ton seinem Oh - re vernehm-lich, so er - qui - cke sein
one strain can but come to his hearing o en - ligh - ten his

so er - qui - cke
o en - ligh - ten

so er - qui - cke sein
o en - - ligh - ten his

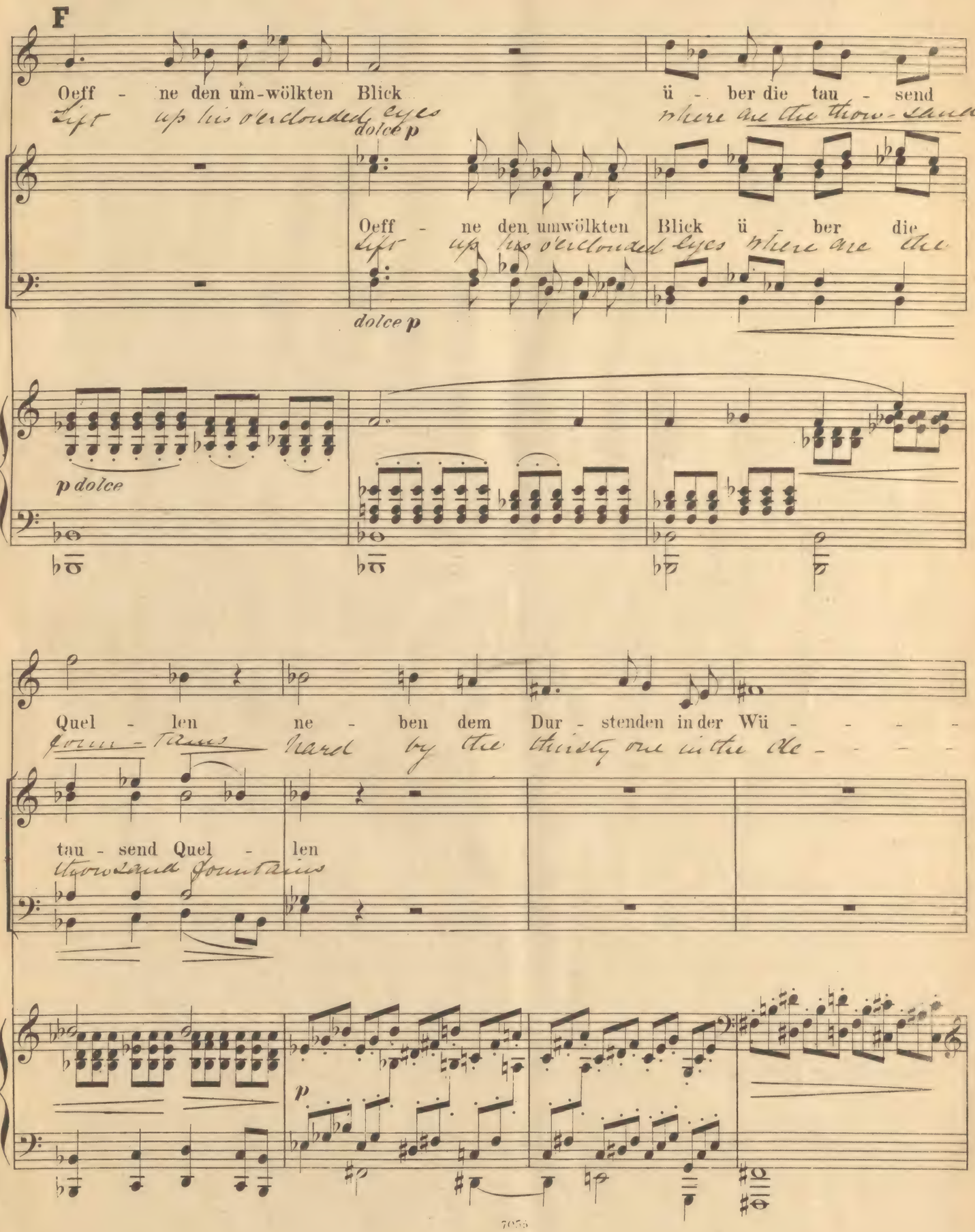
Herz, so er - qui - - - cke sein Herz!
heart, o en - ligh - - - ten his heart!

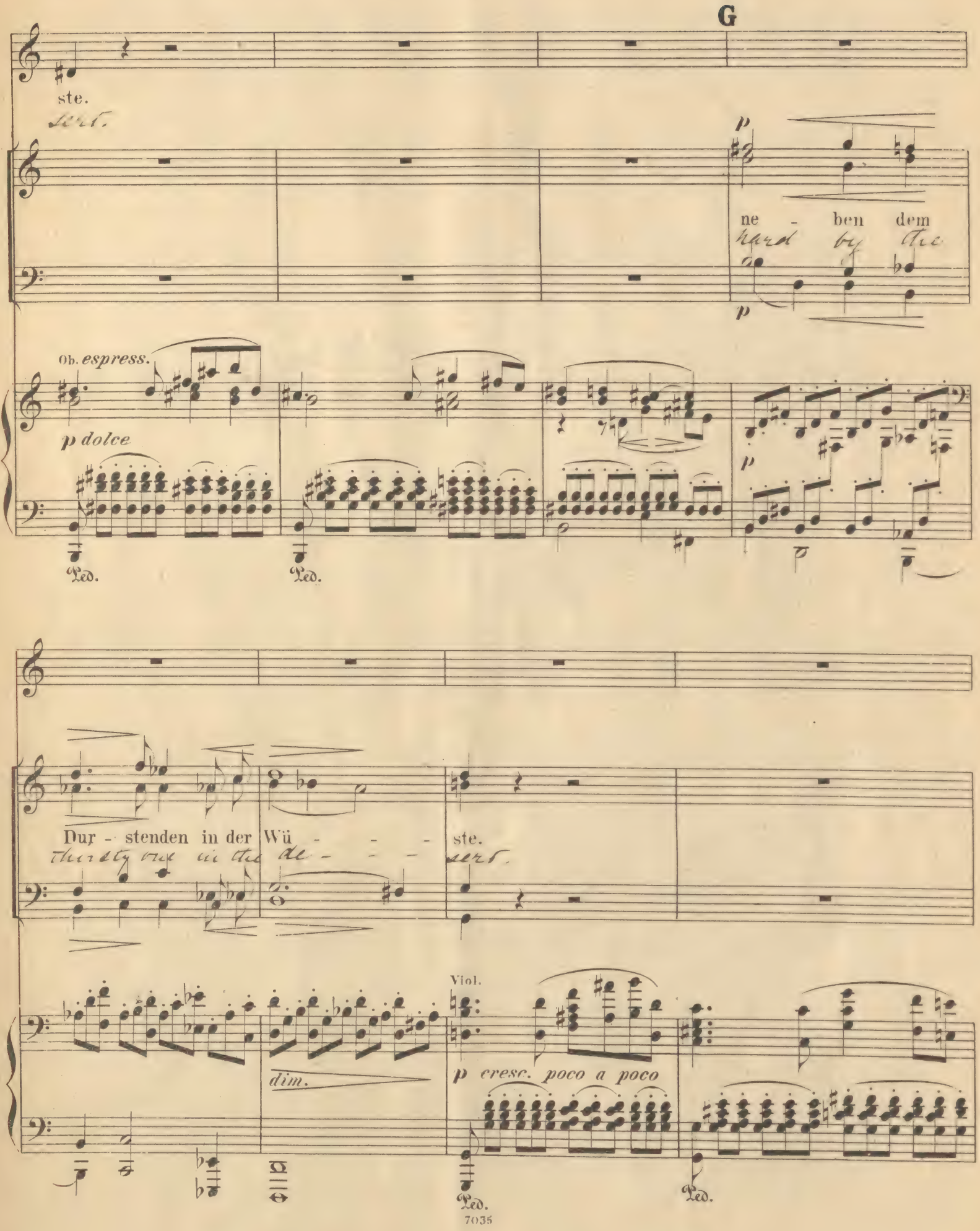
sein Herz!
his heart!

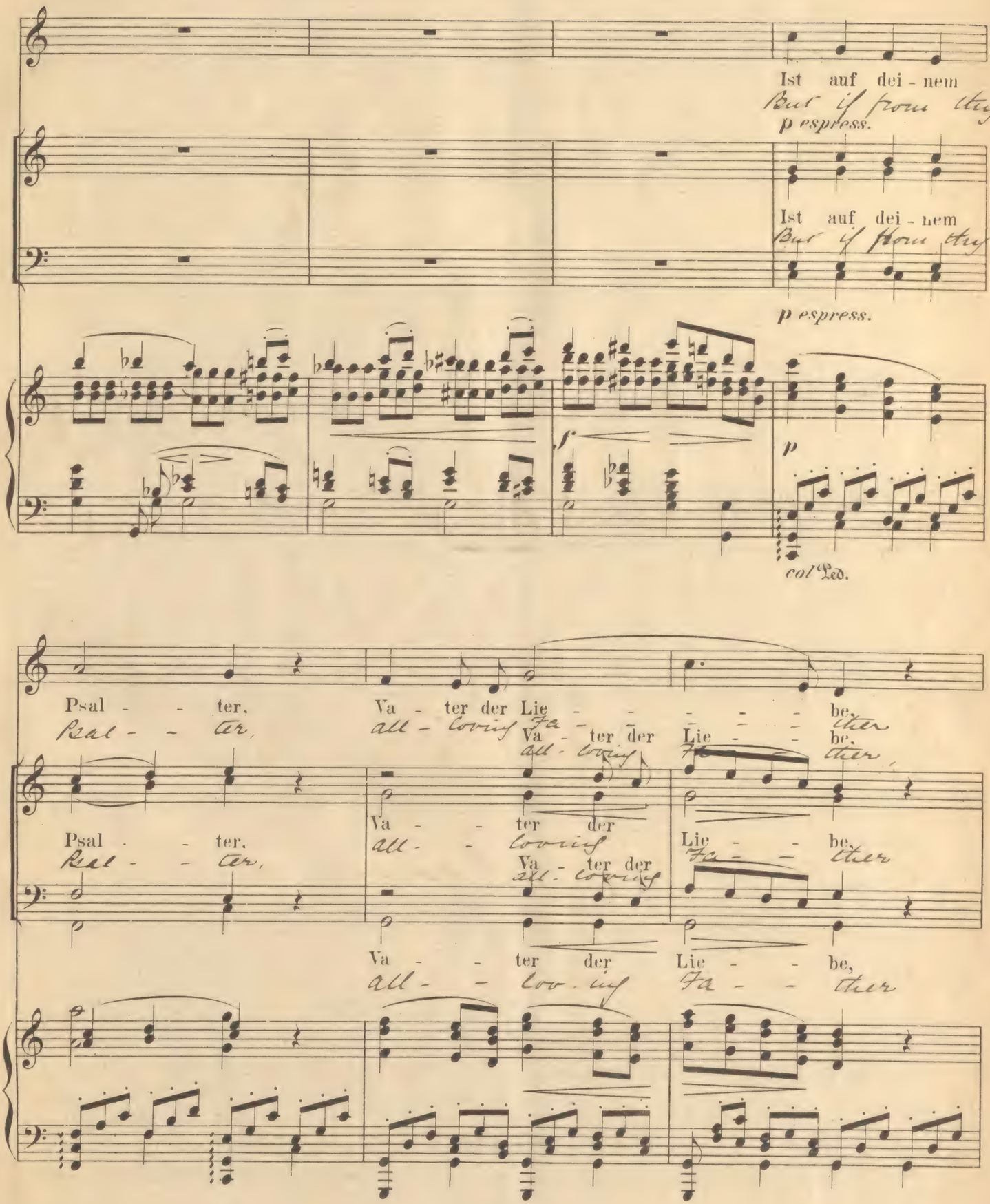
Herz, so er - qui - - - cke sein
heart, o en - ligh - - - ten his Herz!

so er - qui - cke sein
o en - ligh - ten his heart!

Herz, so er - qui - - - cke sein Herz!
heart, o en - ligh - - - ten his heart!


F
Oeff - ne den um-wölkten Blick ü - ber die tau - send
Lift up his o'erclouded eyes where are the thou-sand
dolce p
Oeff - ne den umwölkten Blick ü - ber die
Lift up his o'erclouded eyes where are the
dolce p
p dolce
Quel - len ne - ben dem Dur - stenden in der Wü - - - -
foun - tains Near by the thirsty one in the de - - - -
tau - send Quel - len
thousand fountains
p


G
ste.
sert.
p
ne - ben dem
hard by the
p
Ob. espress.
p dolce
p
Ped.
Ped.
Dur - stenden in der Wü - - - ste.
thirsty one in the de - - - sert.
Viol.
dim.
p cresc. poco a poco
Ped.
Ped.


Ist auf dei - nem
But if from thy
p espress.
Ist auf dei - nem
But if from thy
p espress.
f
p
col Ped.
Psal - - ter,
Real - - ter,
Va - ter der Lie - - - - - be,
all - loving Fa - - - - - ther
Va - ter der Lie - - be,
all - loving Fa - - ther,
Psal - - ter,
Real - - ter,
Va - - ter der
all - - loving
Va - ter der
all - loving
Lie - - be,
Fa - - ther
Va - - ter der Lie - - be,
all - - lov - ing Fa - - ther

ein Ton sei-nem Oh - re ver-nehm - lich,
One strain can but come to his hearing
so er - qui - cke sein Herz,
O en - light - en his heart,
so er - qui - cke, so, so
O en - light - en O
so er - qui - cke sein Herz,
O en - light - en his heart,
so er - qui - cke sein Herz,
O en - light - en his heart,
so er - qui - cke, so, so
O en - light - en O
so er - qui - cke sein Herz.
O en - light - en his heart,

H

cke sein Herz!
en his heart
cke sein Herz!
en his heart

cke sein Herz!

qui - - - cke sein Herz!

cke sein Herz!

p dolce cresc.

Ped.

er - qui - - - cke,
en - light - - - ten
er - qui - - - - cke sein Herz,
mf en - light - - - ten his heart,

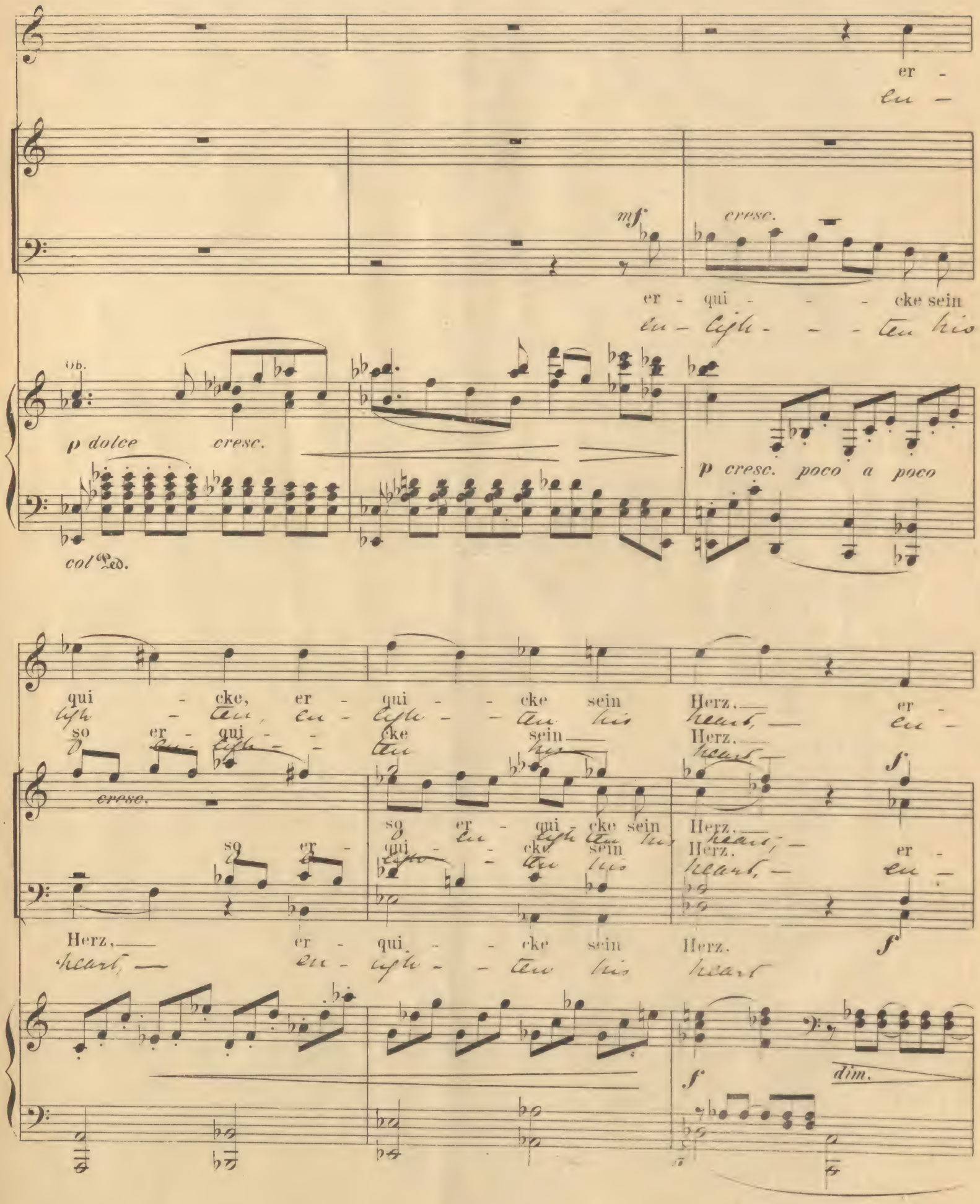
er - - qui - - - cke sein Herz,
en - - light - - - ten his heart,

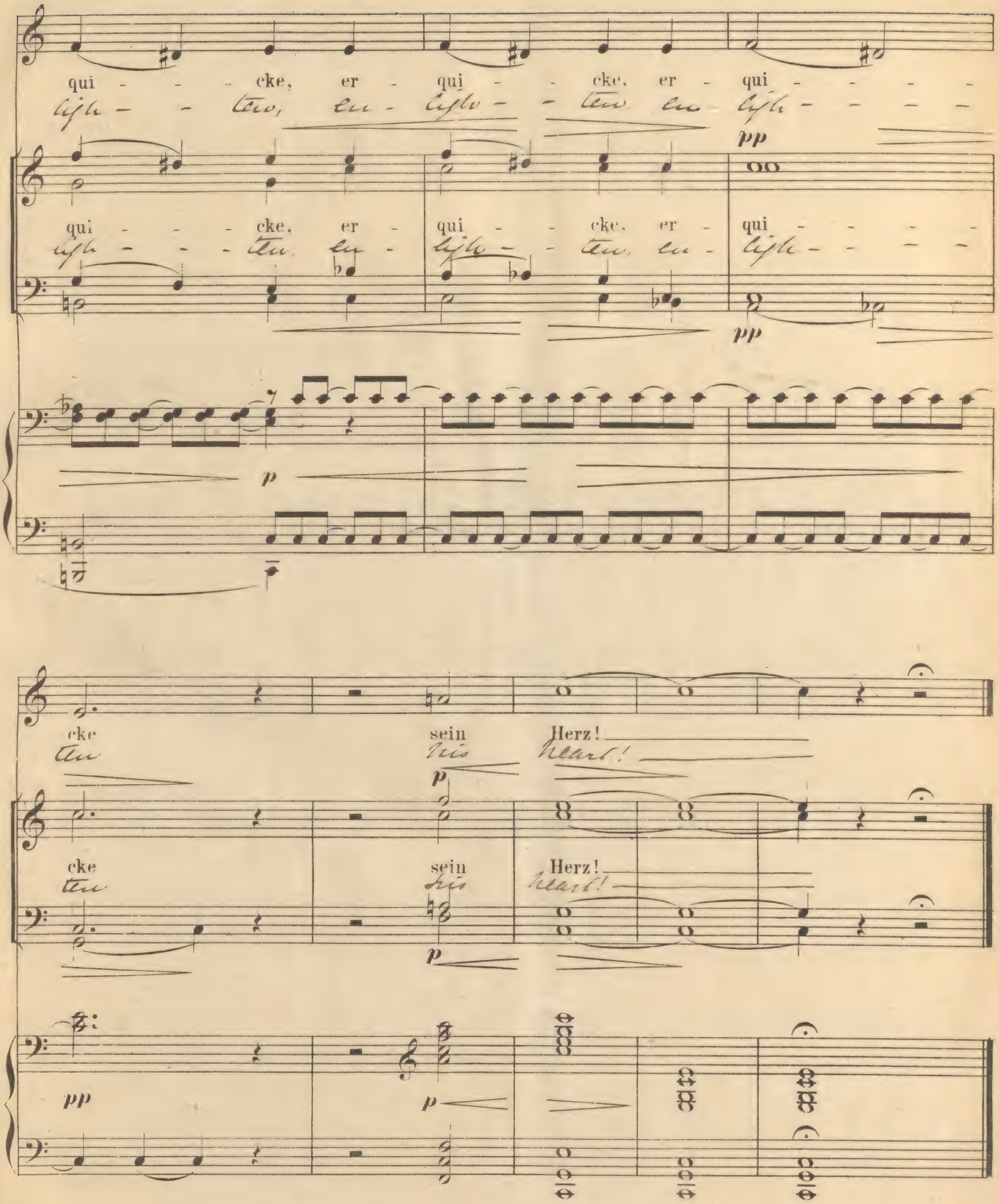
mf
er - - qui - - - cke sein Herz,
en - - light - - - ten his heart,

p

p

Ped.


er -
en -
mf
cresc.
er - qui - - - cke sein
en - ligh - - - ten his
Ob.
p dolce
cresc.
p cresc. poco a poco
col Ped.
qui - cke, er - qui - - cke sein Herz. er -
ligh - ten, en - ligh - - ten his heart, en -
so er - qui - - cke sein Herz.
cresc.
so er - qui - cke sein Herz.
so er - qui - cke sein Herz. er -
en - ligh - ten his heart, en -
Herz, er - qui - - cke sein Herz.
heart, en - ligh - - ten his heart
f
f
dim.


qui - - - cke, er - qui - - cke, er - qui - - - -
lich - - - ten, er - lich - - ten, er - lich - - - -
pp
qui - - - cke, er - qui - - cke, er - qui - - - -
lich - - - ten, er - lich - - ten, er - lich - - - -
pp
p
cke sein Herz!
ten lis heart!
p
cke sein Herz!
ten lis heart!
p
pp
p

02889/R
[illegible]

SISTERS OF ACHERON.

A SONG.

THE MUSIC BY

Dr. CALLCOTT.

THE PIANO FORTE ACCOMPANIMENT,

ARRANGED BY

WILLIAM HUTCHINS CALLCOTT.

ENT. STA. HALL.

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SISTERS OF ACHERON!

LARGHETTO.

PIANO FORTE.

ff *p* *ff*

sf *p* *sf* *p* *f* *f*

Sis_ters of Acheron! Sis_ters of Acheron!

go, go, go hand in hand; Go dance around the bow'r,

Go dance around the bow'r and close, close, close them in;

Sisters of Acheron! Sisters of Acheron!

go, go, go hand in hand; Go dance around the bow'r,

Go dance around the bow'r, and close, and close, and close them in;

fz

f

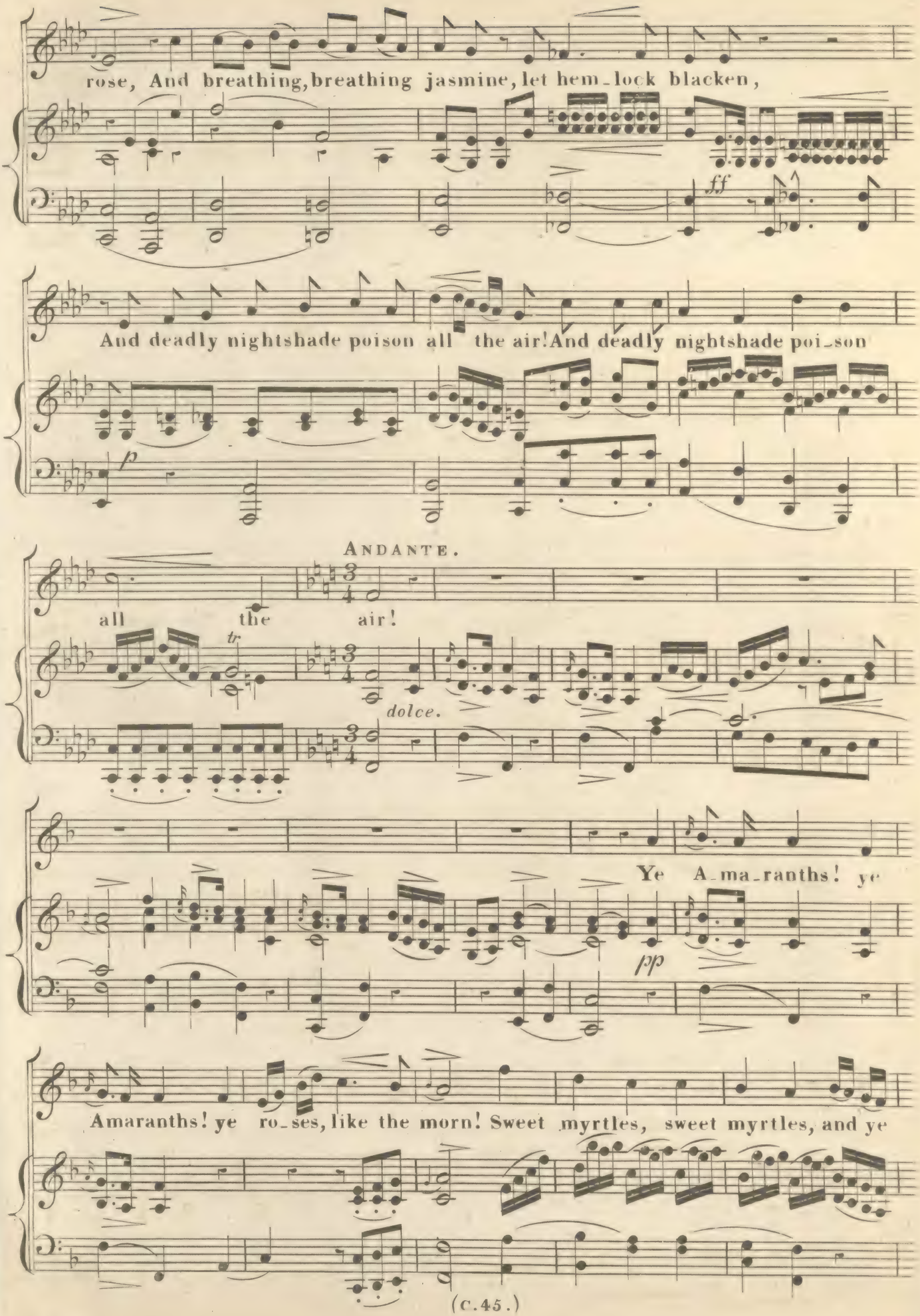
close them in. Tell them I sent you to sa-lute them! Tell them I sent you to sa-

fz *ff*

dolce

-lute them! I sent you to sa-lute them! Profane the ground; and for th'ambrosial

dolce.


rose, And breathing, breathing jasmine, let hem_lock blacken,
ff
And deadly nightshade poison all the air! And deadly nightshade poi_son
p
ANDANTE.
all the air!
tr
dolce.
Ye A_ma_ranths! ye
pp
Amaranths! ye ro_ses, like the morn! Sweet myrtles, sweet myrtles, and ye

golden orange groves! Why do you smile? why do you smile? Why do you look so

cres:

fair?

Ah! see how ev'ry

cres: fz p

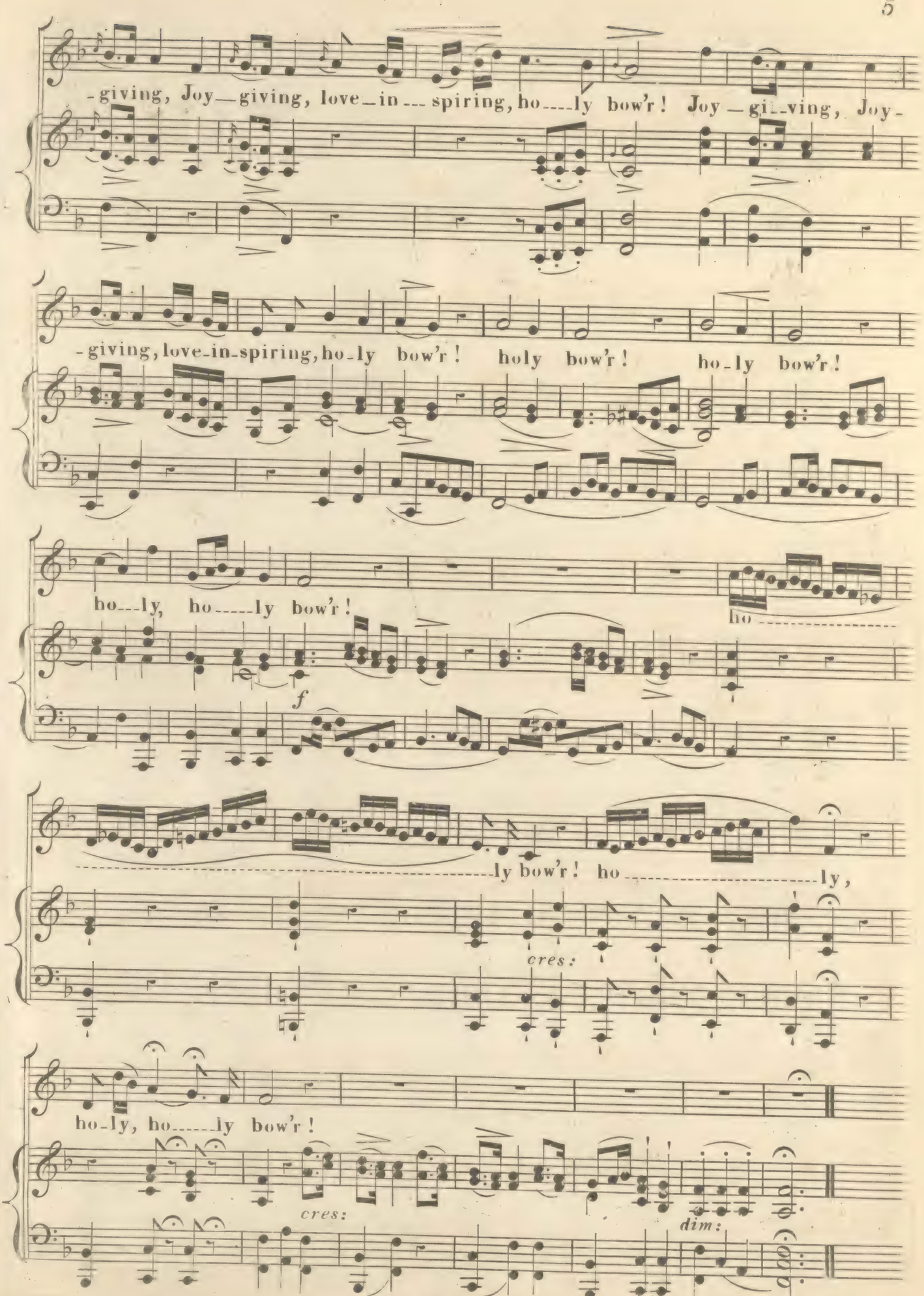
flow'r lets fall its head! How ev'ry, ev'ry green is as the ivy pale!

Have these sweet echoes ever learnt to groan? Have these sweet

pp

echoes ever, e_ver learnt to groan? Joy-

cres: pp


-giving, Joy—giving, love—in---spiring, ho----ly bow'r! Joy—gi--ving, Joy-
-giving, love-in-spiring, ho-ly bow'r! holy bow'r! ho-ly bow'r!
ho---ly, ho-----ly bow'r!
ho
f
----ly bow'r! ho----ly,
cres:
ho-ly, ho-----ly bow'r!
cres:
dim:

R.C.M. London

Duet

from the Unfinished Opera

Gunlöd

[3rd Scene from the 1st Act
Gunlöd-Odin]

Words and Music
by

Peter Cornelius

[English Translation by A. KALISCH]

Arrangements for Concert Performance by Felix Mottl.

Price 3/- net

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BREITKOPF & HÄRTEL
also at Leipzig and Brussels

GUNLÖD.

Akt I. Scene 3.

P. CORNELIUS. Translated by ALFRED KALISCH.

GUNLÖD — ODIN.

ODIN. Gunlöd, how festive thy raiment's bright sheen,
Smiling glitter the hues of thy robe.

GUNLÖD. Woe! bright apparel death-doomed I don.
Knowest thou not, what Suttung's desire?
In his arms bids he Gundlöd lie,
Him and his clansmen cheer with the mead,
Which she has guarded for Odin alone.

ODIN. Hast thou guarded for Odin the mead,
Wait for the god, his love requite thee;
Near is he now, his breath give thee strength,
Banish all grief, and smile once again:
Far is Suttung, so trust now in me.

GUNLÖD. Woe! Thy words breathing courage and joy
Deeply, too deeply, my heart have smitten.
Learn then the secret, learn all ere I perish.
Here died Kwasir, here taught he me dying
All the runes of the holiest mead.
Only to Odin the mead might I proffer,
Odin alone knows the runes of the mead,
Odin's love should truly requite me,
Guarded I truly the draught and my heart.
But then thou camest, thine eyes shone upon me,
Then my heart was distraught with conflict,
Odin and Bölwerk for rule contending.
In a dream was Odin revealed;
Bölwerk's features the vision wore,
Yet I strove to the god still true,
True, till thy gift of yon roses conquered:
Shame and evil thus hast thou wrought.
Then I knew what the torment I felt:
In the tongue of mankind 'tis roses,
Blissful rapture heroes have named it,
But 'tis Love in the gods' sacred speech.

ODIN. Blissfulest word, ere the stars were, thou wert:
Ere earth was kissed by ocean's wave
Dwelling in high heav'n all things thou knewest;
All the world's being slumbered within thee —
All the being of all the world.
Oh the grim silence, ere thy voice spake,
Oh the dread darkness, ere thy light shone forth.
But thou didst speak, thy voice was light;
Joyously gushed forth life's ev'ry fountain,
Smiled each star in the spheres with gladness,
Throbbed each true heart, blossomed roses,
God-given life did thy voice all-compelling
Waken, Love, in the heights in the depths.

GUNLÖD. Oh how thy sweet words my soul enthrall.
Master of spells, O say whence cam'st thou?
Say by what name wert thou called by thy clan,
Say, what name 'twas thou wert called.

ODIN. Hast thou guarded for Odin the draught,
Wait for the god, and for his love wait.
Nigh is he now, his breath give thee strength,
Banish all grief for nigh is the goal.

GUNLÖD. Do I see truly? Hear I aright?
Blissfulest marvel's wond'rous fulfilment!
Sweetest companions, ye dream-haunting visions,
Heav'n-born hero in menial array,
Tenderest names do I give thee in welcome,
Punish my doubting if thou art wrath.
Only to Odin the mead may I proffer,
Odin alone knows the runes of the mead.

ODIN. Gush forth, my blood from the wound death-dealing,
Sparkle, thou ocean; fond heart, rejoice!
Weep, dearest maiden, let thy tears mingle,
Balsam of love, with the holiest draught.

GUNLÖD. Never-failing was it created,
Life-giving pow'rs the dwarf-craftsmen gave it,
Wala the wisest deathless it called.

ODIN. Singer's blood, yea 'tis heav'n-sent rapture.

GUNLÖD. 'Tis love's kisses, conquest in fight.

ODIN. Pleasure in pain and beauty redeeming.

GUNLÖD. Spring's bright blossoms and joy of home.

ODIN. Dream-sent visions, joy's tripping measure,
GUNLÖD. Heroe's honour, woman's renown,
Sparkle thou ocean; fond heart, rejoice;
Hallow with tears, O maiden the draught.

ODIN. Only to Odin the cup mays't thou proffer,
Odin alone knows the runes of the mead.

GUNLÖD. Odin's love now requiteth Gunlöd.
Guard thou the draught and thy soul for the god!

GUNLÖD. Surge ye billows of song eternal,
ODIN. Break my heart, with bodings of joy.
Conquering blood, salt tears of rejoicing,
Music celestial, glittering death!

From Peter Cornelius's Unfinished Opera "Gunlöd."

Third Scene (Gunlöd and Odin) from the 1st Act.

Arranged for Concert Performance by Felix Mottl.

Moderato.

p

ff

Odin.

(*sostenuto*)

dimin.

Gun - - löd, how fes - tive thy rai - ments bright

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23794

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sheen. Smil - - ing glit - - - ter the hues of thy

Più mosso. **Gunlöd.**

robe. Woe! bright ap - - par - - el

death doomed I don!

Know - est thou not, what Sut - tung's de - sire? In his

arms bids he Gun - löd lie, Him and his clans - men cheer with the

cresc. - - - *ff*

allargando

mead, Which she has guar-ded for O - - din a - lone.

f *cresc.*

Odin.

♩ = 𝅗𝅥

Half the previous tempo.

rit. molto

p

Hast thou

ff *pp*

guar - ded for O - - din the mead, Wait for the god and for his

love wait! Near is he now, his breath give thee strength, Ban - - ish all

f

grief, o smile once a - gain,— Far is Sut - tung, so trust now in

pp *f*

Gunlöd.

me! Ah, thy words breathing cour - age and joy Deep - ly, too

deep - ly, my heart have smit - - - ten.

f

Learn then the sec - - - - - ret,

learn all ere I per - - - - - - - ish.

cresc.

poco rit.

ff

Poco più tranquillo.

Here died Kwa - sir,

here taught he me dy ing All the runes of the ho - li - est

mead, here taught he me dy - ing All the runes of the ho - li - est

p *cresc.* *f*

L'istesso movimento.

mead.

p *ff* *ff* *cresc.*

Lento.

f *ff* *sf*

Più moto di nuovo.

On - ly to O - din the mead may I prof - fer, O - din a -

p

lone knows the runes of the mead, O - din's love should tru - ly re - quite me, Guar - ded I

p

pp

pp

tru - ly the mead and my heart.

p

But then thou

fp

cam'st, thine eyes shone up - - on me,

Then my heart was distraught with con - - - flict, O din and

sf

p

Böl - werk for rule con - ten - - ding. In a dream was O - din re -

sf *p* *dim.* *pp*

vealed; Böl - - werk's feat - ures the vi - - sion wore,

Yet I strove to the god still true, True, till thy

f *p* *p*

pp

gift of yon ro - - - - - ses con - quered:

dim. *pp*

Shame and e - vil thus hast thou wrought. Then I

knew, what the tor - ment I felt, In the

tongue of man-kind 'tis ro - ses, Blissful rap - ture he - roes have named it,

But 'tis Love in the gods' sacred

Dolcemente mosso, ma tranquillo.

Odin.

speech.

Blissfulest

word, ere the stars were, thou wert; Ere earth was kissed by o - cean's wave,

Dwel-ling in high heav'n all things thou knew - - est; All the world's

be - - ing slumbered in thee All this be-ing of all the

world. All, all the be-ing of all the world.

Oh the dread

p

immer getragen

si - - lence, ere thy voice spake, Oh, the grim dark - - ness, ere thy light

shone forth; But thou didst speak, thy voice was

p

light; Joyuos - ly gushed forth life's ev - ry foun - - - tain, Smiled each

star in heavn's vault with glad ness, Throbbed each true heart, bloss - - - omed

f *f*

ros - - es, God-gi ven life did thy voice all-com - pel - - ling Wa - ken,

cresc. f p cresc. f

Love, in the heights, in the depths.

dim. p

Gunlöd.

p Oh how thy sweet words my soul en thrall,

p

2

Mas - - ter of spells, o say whence camst thou;

Say by what name wert thou called by thy clan, Say what name was't that thou wert

p

Più lento.

called.

Odin.

p

Hast thou

Più lento.

p

Odin.

guard - ed for O - - din the draught, Wait for the god, and for his

f

love wait. Here is he now his breath give the strength,— Ban - ish all

f

grief— the goal is— nigh. Ba - nish all grief the god is—

p *dim.* *f*

Più mosso.

Gunlöd.

nigh. Do I see tru - - - - ly, Hear I a -

right? Bliss - - - ful - est mar - vel's wond - 'rous ful -

fil - ment Sweet - est com - pa - nions ye dream - haunting vi - sions Heav'n born

he - ro in me - nial ar - ray. Ten - der - est names do I give thee in

wel - - come, Pu - nish my doubt - ing if thou art

wrath.

On - - ly to

p

O - din the cup may I prof - fer, O din a lons knows the runes of the

sf

mead.

f

sf

ff

Odin.

Gush forth, my blood, from the wound death-dea - ling, Spark - le thou o - cean;

f

fond heart re - joice!

p

Weep dearest mai - den, let thy tears ming - le

p

'Love's sweet-est bal - sam with ho - li-est draught, Love's sweetest

bal - - - sam with ho - - - li-est draught.

Gunlöd.

Nev-er fail-ing was it cre-a-ted, Life-giv-ing pow'rs the dwarf crafts men gave it

Gunlöd.

Death-less Wa-la the wis-est it called.

Odin.

Death-less Wa-la the wis-est it called.

ff
Death - - - less, Death - - - less, Death - - less!
ff
Death - - - less, Death - - - less, Death - - less!
p
cresc.
f

Odin.
Gunlöd.
Sing - er's blood yea 'tis heav'n sent rap - ture. 'Tis love's kiss - es,
mf

Odin.
Gunlöd.
f
p
con - quest in fight. Pleasure in pain and beau - ty re - dee - ming, Spring's bright bloss - oms and

Gunlöd.
pp
mf
joy —— of home. Dream - sent vis - ions joy's trip - ping mea - sure. He - roe's ho - nour
Odin.
pp
mf
Dream - sent vis - ions joy's trip - ping mea - sure. He - roe's ho - nour

woman's re - nown. Sparkle thou o - - - - cean, fond heart re - joice,

woman's re - nown. Sparkle thou o - - - - - cean, fond heart re - joice,

Sparkle thou o - - - - - cean, fond heart re - joice.

Sparkle thou o - - - - - cean, fond heart re - joice.

f

Hal - - low with tears, o mai - den the draught.

f

Hal - - low with tears, o mai - den the draught.

Odin.

On - ly to O - din the cup mays't thou prof - fer, O - din a - lone knows the runes of the mead

Gunlöd.

Gun - - löd's mead is the love of O - din: Guard thou the draught and thy

soul for the god.

ff

Gunlöd.

f

Surge, ye bil - lows of song e - ter - nal, Break, my heart, with bo - dings of joy. !

Odin.

f

Surge, ye bil - lows of song e - ter - nal, Break, my heart, with bo - dings of joy.

Surge, ye bil lows of song — e - ter - nal, Break, my heart, with

Surge, ye bil - lows of song e - ter - nal,

bo - dings of joy. Con - quering blood salt tears of re - joi - cing. Mu - sic ce -

Break, my heart, with bo - dings of joy, with bo - dings of joy. Mu - sic ce -

les - - tial, glit - ter - ing death — Conquering blood, salt - -

les - tial, glit - ter - ing death. Conquering blood. —

cresc. - - - - - - -

tears of re - joi - - - - - cing, Conquer-ing blood, salt

cresc. - - - - -

— salt tears of re - joi - - - - - cing, Conquer-ing blood,

f ff

tears of re - joi - - - cing, Mu - sic co - les - - tial glit - - - - - -

f ff

— salt tears of re - joi - cing, Mu - sic ce - les - - tial glit - - - - - -

- ter - ing death.

ter - ing death.

cresc. - - ff p ff sf

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2

ARIETTA. I.

Voce

Tu mi chiedi o mi-o te= soro la ca=gion del mio do = lor la ca =

Accomp.t

ANDANTE MOSSO

gion e ch'io t'a = doro fol per te fol per te fof = fre il mio cor.

La ca= gion del pianto mi=o è quel cor cosi crudel è quel

cor cosi cru= del che abban = do=na nell' ob = blio un a = mante un a =

mante il piu fe = del un a = mante un a = mante il piu fe = del.

ARIETTA. II.

Voce

Accompt.

Dove rivolgo oh Di=o do=ve rivolgo i paſsi fe perdo l'idol

LARGO

mio fe parte il caro ben fe perdo l'Idol mio fe parte il caro ben.

Oh che crudel tor= men=to che barba=ro do = lor — Il cuore oh Dio mi

fen = to gia la cerrar in fen oh che crudel tor= mento fe

parte il ca=ro ben oh che crudel tor=mento fe parte il ca=ro ben.

ARIETTA III.

Voce

Accomp.t

ANDANTE

Languir d'a = mo = re cru = del crudel mi ve = di

e pur non credi al mio do = lor quel tuo ri = go = re

ca = ra mi fpiace ca = ra mi fpiace turba la pa=ce

di ques= to co = re tur = ba la pa=ce di ques = = to

cor tur = ba la pa=ce di ques = = to cor:

Languir d'a = more cru = del mi ve = di e pur non

cre = di al mio do = lor quel tuo ri = go = re cara mi

fpiace ca = ra mi fpia = ce tur = ba la pa = ce

di ques = to cor tur = ba la pa = ce di ques = = to

cor tur = ba la pa = ce di ques = = to cor.

ARIETTA. IV.

Voce

O te = ne=ri pia= ce= ri O rimembranzea=mate

Accomp.t

MAESTOSO

per= che non mi las = cia = = te il cuore in li=ber = ta ___

Il cuore in li= ber= tà ___ ___ per=che non resta oh Di = = o al

grave affan=no mi = = o non fenti almen pie = ta = = = = =

= = = = = = = non fenti almen pie ta` per=che per =

che oh Di = o oh te = ne = ri pia = ce = ri oh rimembranze a=

= mate per= che non mi las= cia = te il cuo = = = = re in li = ber =

ta` il cuo = = re in li = ber = tà il cuo = = = re in li=ber=tà.

8

ARIETTA. V.

Voce

Accomp.t

LARGHETTO

Ecco quel fie=ro is= tan = =te Nice mia Nice ad=

=di = o co = me vivrò ben mi = o co = si lontan da

ta co = = mè vivrò ben mi = o cosi lontan da

te Io vivro fempre in pe = ne io non avrò più

be = ne io non avrò più bene e tu chi fà fe

ma = i ti fo = = = verrai di me ti fo = = verrai di

me e tu chi fà fe ma = i ti fo = = verrai di

me ti fo = = = verrai di me.

ARIETTA. VI.

Voce

Accomp.t

ANDANTE

Dal di ch'io ti mi= ra = i pu= pil=le lu= sin = ghie=re non fà che fia pia =

= ce =re il povero mio cor. Tu mi vi= brasti un dar = do co = si crudel nel

Se=no co = si crudel nel Seno deh non nega=te al=meno pie=tade al mio dolor pie =

tà pie=ta = de al mi = o do=lor deh non negate al = me = no pie =

= ta= de al mio do=lor pie = ta pie=ta = de al mi = o do lor.

ARIETTA. VII.

Voce

Accompt

MAESTOSO

Ciori la pasto=ral=la dal monte al boscoal prato col fuo

pastorea=la = to go = dea d'un dolce a= mor — go = dea d'un dolce a=mor.

Fine

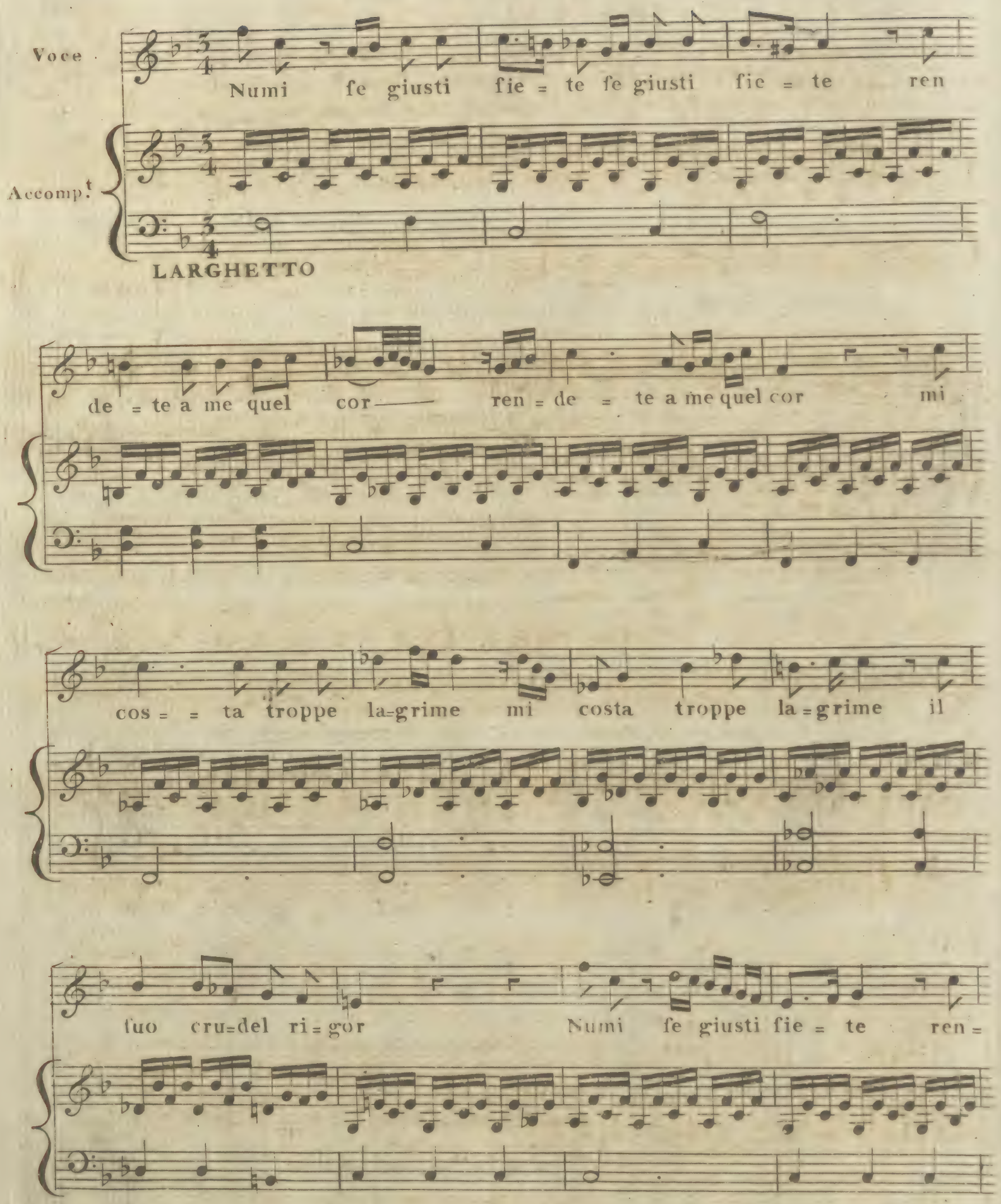
Ma dalla macchia rapi=da us = ci maligno un Satiro a = vel = lenò quel

perfido la pace del fuo cor avvelle = nò quel perfi =do la

pace del fuo cor avvelle=nò quel perfi=do la pace del fuo cor.

D.C.

ARIETTA. VIII.



= de = te a me quel cor mi costa troppe lagrime il fuo crudel ri =

= gor mi cos = ta troppe lagrime il fuo crudel ri = gor.

ARIETTA. IX.

Voce

Accomp.t

ANDANTE

Non ve piu barba = ro di chi non fen = te pieta d'un

misero d'un inno = cen = te vici = no à perdere l'a = mato ben:

non v'è più barba=ro di chi non fen = te pieta d'un mise = ro

d'un inno = cen = te vicino a perdere l'a= ma = = to ben

vici= no a perdere l'a= ma = = to ben: gli astri m'uccida= no fe no fon io

f

ma non di = vi=dano dal feno mi = o colei che l'ani = ma — di questo

cor di questo cor non v'e piu barbaro di chi non fen=te pieta d'un

misero d'un inno= cente vicino a perdere l'a=mato ben

vi=cino a perdere l'a=mato ben vi=cino a perde=re l'a=

=ma= =to ben vicino a perdere l'a=ma= =to ben.

ARIETTA. X.

Voce

Ch'io mai vi pos = sa lasciar d'a = ma = = re

Accomp.t

ANDANTE

non = = lo fpe = ra = te pu = pil = le pupil = le ca = re ne men per

giocco v'in = gan = ne = ro. Voi foste e fie = te le mi = e pu =

= pille e ogni or fa = re = te ca = re fa = ville il mio bel

fo = co fin ch'iovi = - vrò che io mai vi pos = sa

lasciar d'a = ma = re nor lo fpe = ra = te pu = pil = le pupil = le

ca = re ne men = = per gioco v'in = gan = ne rò

ne men = = per gio = co vin = gan = = ne = rò.

lr

ARIETTA. XI.

Voce

Per valli per boschi cer = can=do di Nice fol

Accomp.t

ANDANTE MOSSO

l'eco mi di = ce che Ni=ce non vè fol l'eco mi dice che

f

Ni = ce non vè di = man= do di lei à ogn' au = ra pï=an =

gen = do ogn' au = ra ta = cen = do fen pas = sa da mè ogn'

aur = ra ta = cen = do fen pas = sa da me ogn' aur = = ra ta =

= cen = do fen pas = sa da mè: per val=li per boschi cer

cando di Nice Sol l'eco mi di = ce che Ni = ce non

vè fol l'eco mi di=ce che Ni = ce non vè.

ARIETTA. XII.

Voce

Se fpie=gar po = tes= si oh Di = o l' ecces = si = vo mio do =

Accomp.t

ANDANTE

= lo = re deste = rei nel tuo bel co = re qualche Segno di pie =

tà fe fpie = gar po tefsi al = me = no l'eccesi = si = vo mio do =

= lo = = re deste = rei nel tuo bel co = re qualche Segno di pie =

ta des=te= rei nel tuo bel co=re qualche Segno di pie=tã.

Fine

Forse al=lor fatta pie= tosa vol=ge=resti a me lo fpero u=no

fguardo lusinghiero della mi=a fe=li=ci=ta u=no

fguardo lusin=ghiero della mi=a fe=li=ci= =ta.

Da Capo

25

THE CURLY HEADED PLOUGHBOY.

Written and adapted by I. ALFORD and sung by him at all the principal Concert Rooms.

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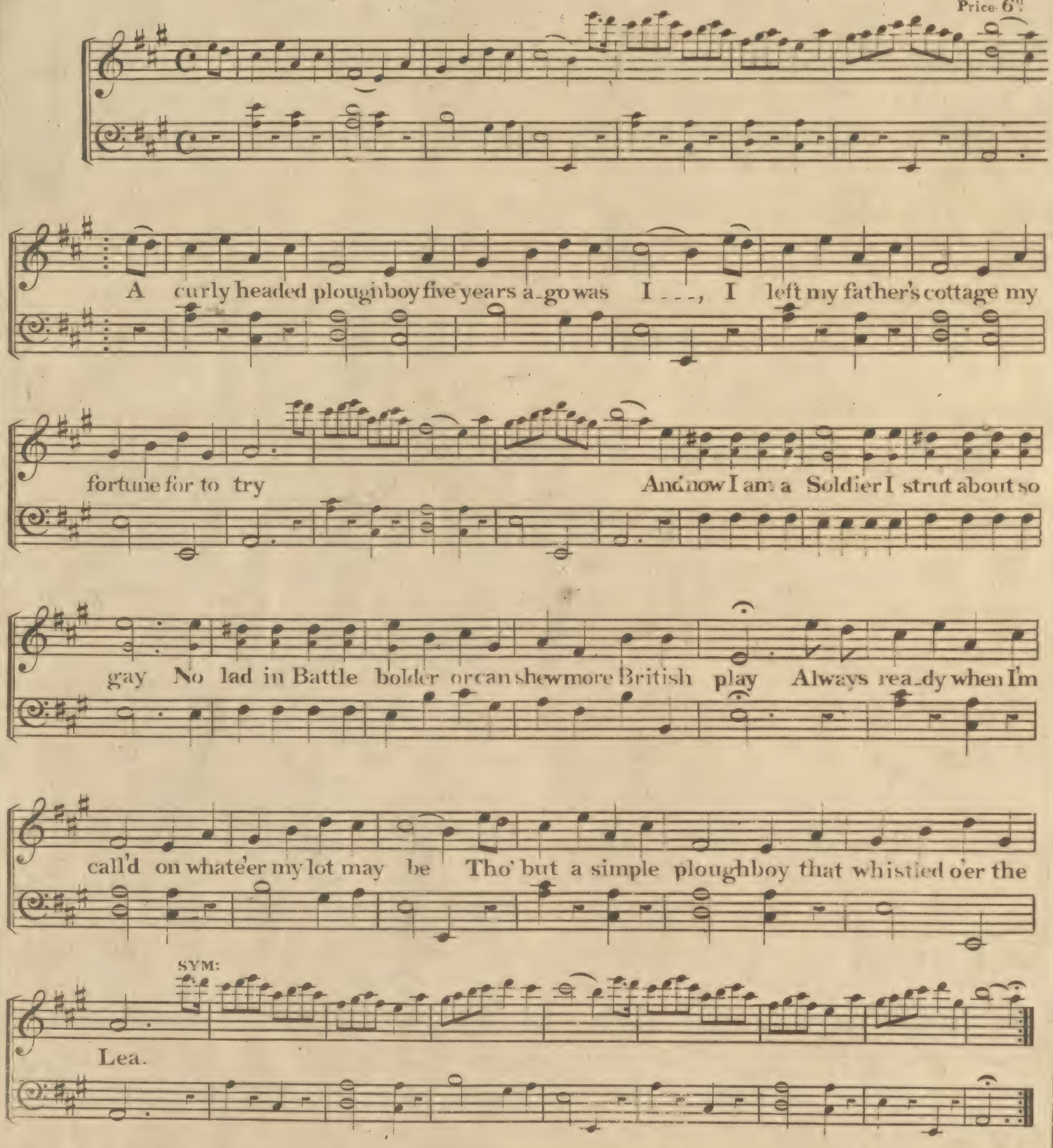

2

I first was made a Drummer, my Comrades up to call
Our Major soon had learnt me to face a musket ball
That I was not afraid of, a Coward I despise
Should you in battle chance to fall, my drum shall drown your cries
If my Dad and Mam should hear this, how much distressd they'd be
For fear they'd lose their Ploughboy that whistled o'er the Lea!

3

For valour now promoted, I wear the sword and sash
With silver lace and epaulettes I cut no little dash
And homeward now returning, with honour and with pelf
My treasure with my Dad I'll share, my honour keep myself
For to him I'm most indebted, my birth he gave to me
I was his little Ploughboy that whistled o er the Lea.

Engd by Skarratt Platt Terrace Pancras.

RCM London

Pomposo

a

RECEIPT for an ITALIAN SONG,

Composed by

Mr. DIBDIN,

and Sung by him with the greateſt applauſe

at his late READINGS & MUSIC. Pr.1s

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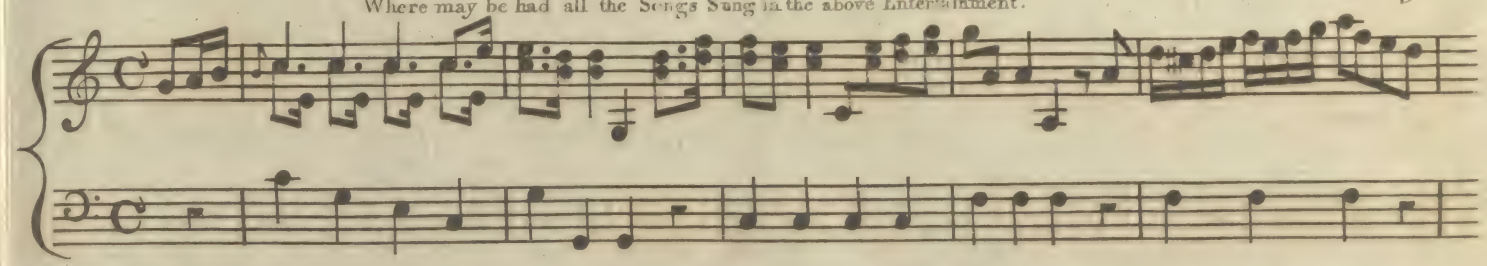

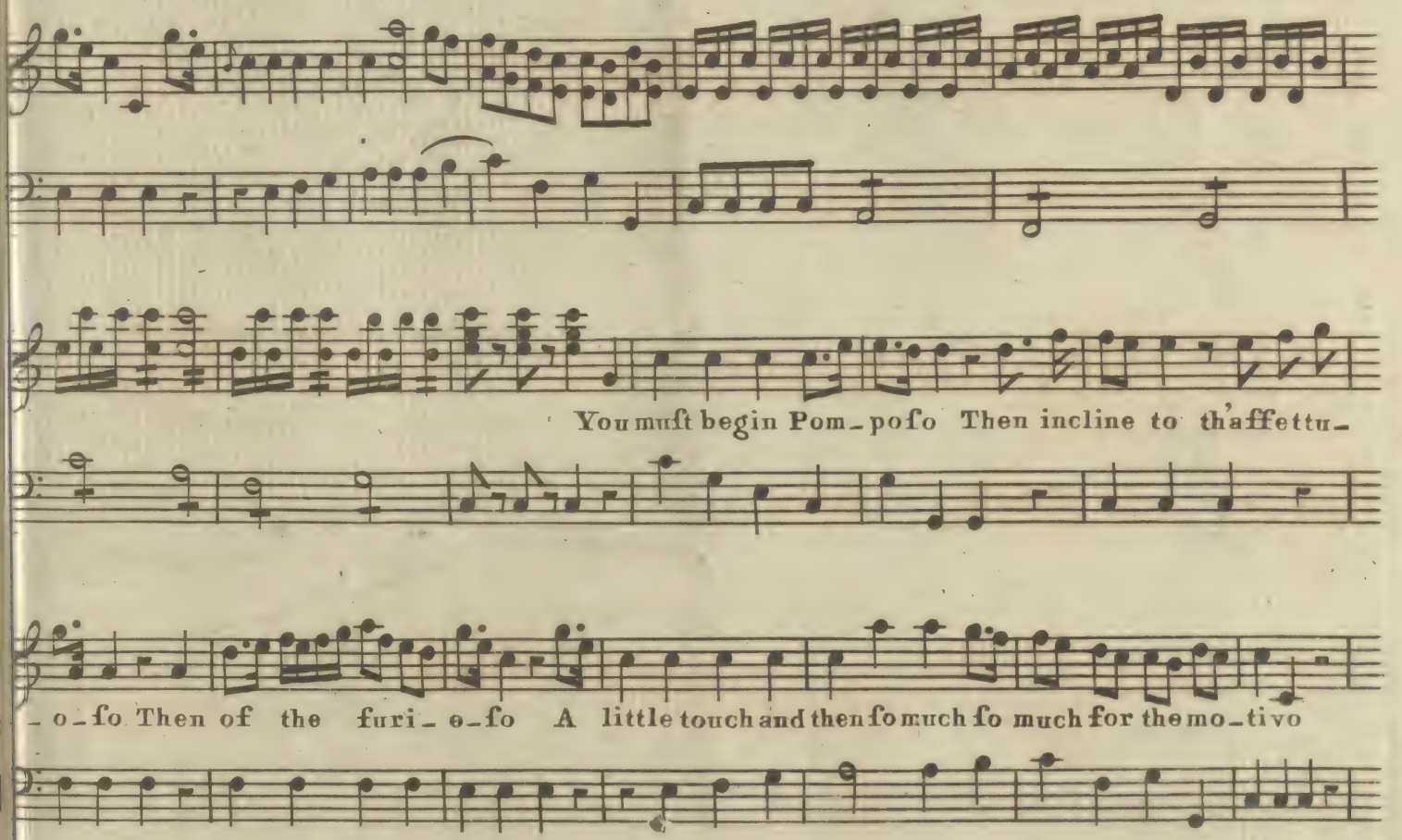

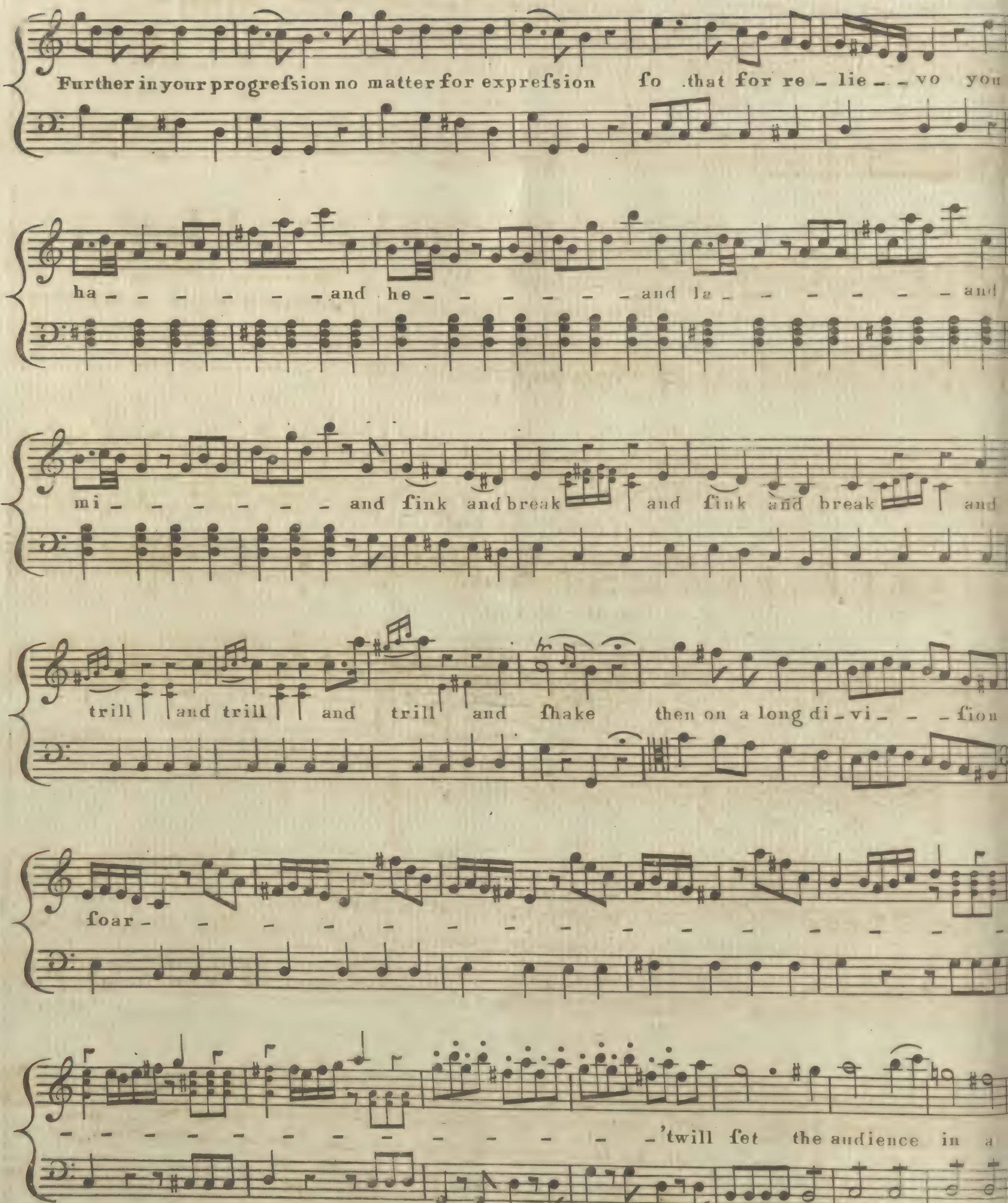
Further in your progreſsion no matter for expreſsion ſo that for re – lie – – vo you
ha – – – – – – – and he – – – – – – – and la – – – – – – – and
mi – – – – – – – and ſink and break and ſink and break and
trill and trill and trill and ſhake then on a long di – vi – – ſion
ſoar – – – – – – – – – – – – – – – –
– – – – – – – – – – – – – 'twill ſet the audience in a

roar - - in a roar - - in a roar.

And now have done with that key and get into a flat key now give us that once

more - , and take it a note lower the flutes ob - li - ga - - to the fiddles pizzi -

- ca - - to the flutes ob - li - ga - - to the fiddles pizzica - - to and now

a long fermato Then to the fubject come again and after the mo - ti - vo and

af - ter the mo - ti - vo be fure repeat that hum again be fure repeat that hum again of

ha - - - - - - - and he - - - - - - - and la - - - - - - - and

mi - - - - - - - and ſink and break and ſink and break and trill and

trill and trill and ſhake Then you muſt go low that the Horns may have a Solo

then you muſt go low that the Horns may have a Solo then on a long di - vi - - ſion

ſoar - - - - - - - - - - - - - - - - - - - 'twill

ſet the Au - - dience in a roar - - in a roar - -

in a roar - - in a roar.

D2889/13 156
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28

"Billy Lack a Day's Lament"

SUNG BY

Mr. LISTON,

at the

Theatre Royal Haymarket,

in the much admired Operatic Comedy

OF

SWEETHEARTS & WIVES,

Written by James Kenney Esqr.

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Piano Forte,

BY

I. NATHAN.

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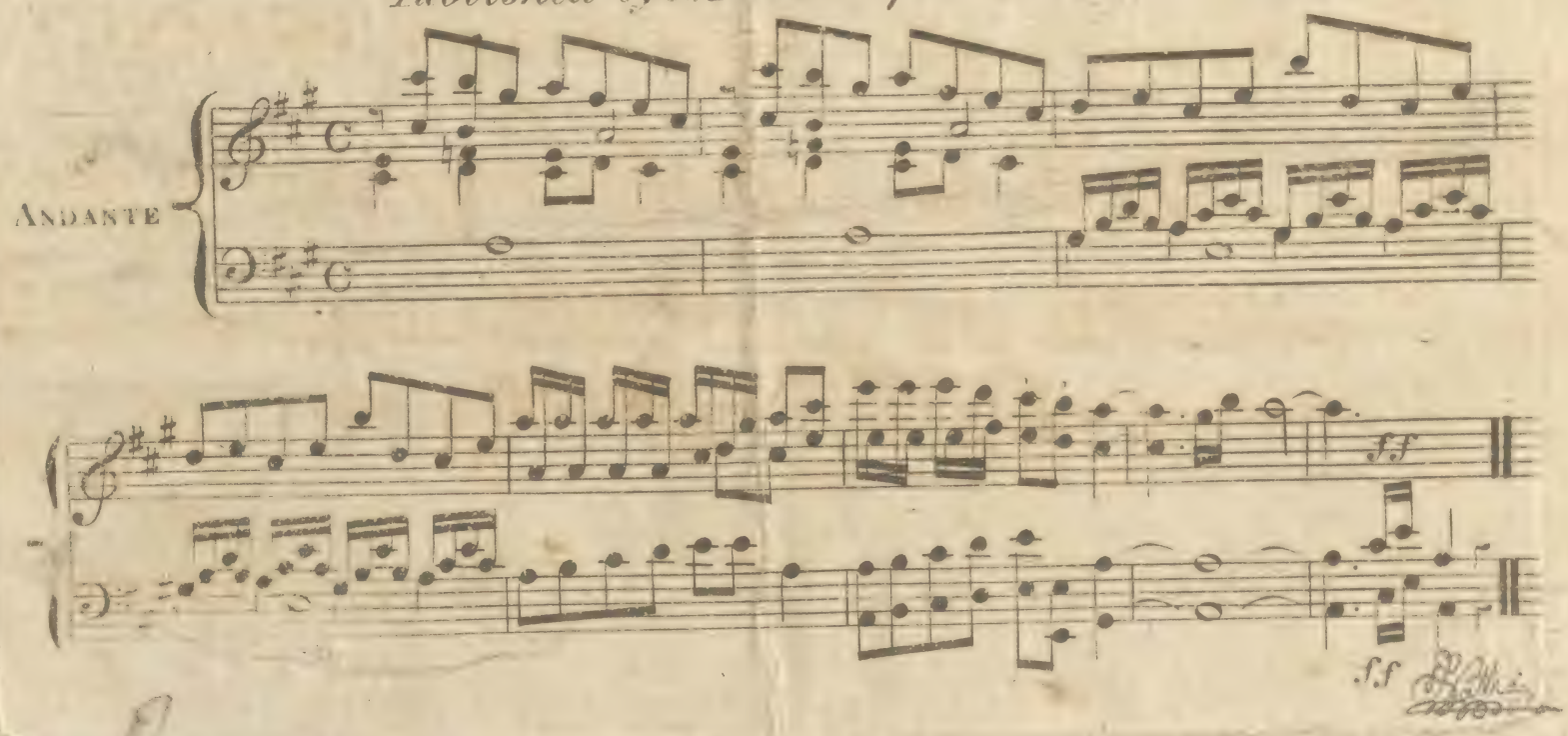

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2

Sure mor-tal man was born for sor-row grief to day and grief to mor-row

Here I'm snubb'd and there I'm rated neer was youth so sit-ti-va-ted neer was youth so sit-ti-vā-ted

Here's Mrs Bell swears none shall tricker And if I steeps my nose in liquir For

ev'ry drop I take she charges And our small ales as sour as warges And our small ales as sour as warges

Pathetic

Oh Lack a day Pity Billy Lack a day.

*Small notes are placed above the melody for the accommodation of those whose voice is limited and who may not be able to transpose the song from its original key.

Poor Su-san scolds and when I've heard her I dreams all night of love and murder I

sighs I groans like any pa-viour for-geting all genteel behaviour for-geting all genteel behaviour

Miss Fan-ny she as has undone me like any queen looks down upon me And .

when I kneels to ask for mercy It does no good but wice wersay It does no good but wice wersay

Pathetic

Oh Lack a day Pity Bil-ly Lack a day.

RCM London

ALL YE WHO MUSIC LOVE.

MADRIGAL

BY

Balthazar Donato A.D. 1550.

The English Words

By

THOS. OLIPHANT ESQR.

SECRETARY TO THE MADRIGAL SOCIETY

Ent. Sta. Hall

Price 1s. 6d.

LONDON; CALKIN & BUDD, 118, PALL MALL, AND T. C. BATES, 6, LUDGATE HILL.

ALLEGRO

Accompnt

mf

1st Verse. All ye who mu-----sic, all
2d Verse. Come Lads and Las-------ses, come

1st Verse. All ye who mu-------sic, all ye who
2d Verse. Come Lads and Las----------ses, come Lads and

1st Verse. All ye who mu-----sic, all ye who
2d Verse. Come Lads and Las-------ses, come Lads and

1st Verse. All ye who mu------sic, all ye who
2d Verse. Come Lads and Las----------ses, come Lads and

1st time.

p

ye who mu-----sic love, And would its pleasures prove; All
Lads and Las------ses all, O-----bey the tune---ful call; Come

mu----sic love, And would its pleasures prove; All ye who
Las-------ses all, . . O--------bey. . . the tune---ful call; Come Lads and

mu---- sic love, And would its pleasures prove; All
Las-------ses all, O-----bey the tune---ful call; Come

mu-----sic..... love, And would its pleasures prove; All ye who
Las-------ses..... all, O-----bey the tune---ful call; Come Lads and

2

2d time.

prove: call: O come to us, who cease not, cease not dai--

prove: call: O come, O come to us, who cease not, cease not dai--

prove: call: O come to us, who cease not, cease not dai--

prove: call: O come to us, who cease not, cease not dai--

-ly, cease not dai---ly, cease not dai---ly, From morn till

-ly, cease not dai-----ly, cease not dai-----ly, From

-ly, cease not dai----ly, cease not dai----ly, From

-ly, cease not dai----ly, cease not dai-----ly, From

eve to war-ble gai----ly, war----ble gai----ly; from morn till

morn till eve to war-ble gai-----ly, war---ble gai-----ly; from

morn till eve to war-----ble gai------ly, war-ble gai-----ly; from

morn till eve to war-ble gai-----ly, war---ble gai-----ly; from

eve to war_ble gai_____ly: Fa la la la la la

morn till eve to war_ble gai_____ly: Fa la la la la la

morn till eve to war_ble gai_____ly: Fa la la la la la

morn till eve to war_ble gai_____ly: Fa la la la la la

Fa la la la la la la la la la, Fa la la la la la

Fa la la la la la la la la la, Fa la la la la la

Fa la la la la la la la la la, Fa la la la la la

Fa la la la la la la la la la, Fa la la la la la

la la la la, Fa la la la la la la la la la.

la la la la, Fa la la la la la la la la la.

la la la la, Fa la la la la la la la la la.

la la la la, Fa la la la la la la la la la.

D2889115
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15
G Scharp. May. 1851.

"FINE KNACKS FOR LADIES."

(THE PEDLAR.)

Madrigal for Four Voices,

BY

JOHN DOWLAND. A.D. 1600.

Arranged by

THOS. OLIPHANT ESQR.

RCM London

Ent. Sta. Hall.

Price 1/-

LONDON ADDISON & HODSON, 210, REGENT STREET, & 47, KING STREET.

ALLEGRO.

CANTO.

Fine knacks for La....dies, cheap, choice, brave and new;
2nd Verse. Great gifts are guiles And look for gifts a....gain;

ALTO.

Fine knacks for La....dies, cheap, choice, brave and new;
2nd Verse. Great gifts are guiles, And look for gifts a....gain;

TENORE.

Fine knacks for La....dies, cheap, choice, brave and new;
2nd Verse. Great gifts are guiles, And look for gifts a....gain;

BASSO.

Fine knacks for La....dies, cheap, choice, brave and new;
2nd Verse. Great gifts are guiles, And look for gifts a.....gain;

ALLEGRO.

ACCOMPt.

Good pen--ny--worths, but mo---ney can--not move. I keep a
My tri-fles come like trea--sures from my mind. It is a

Good pen--ny--worths, but money can.....not move. I keep a
My tri-fles come like treasures from my mind. It is a

Good pen--ny--worths, but mo---ney can--not move. I keep a
My tri-fles come like trea--sures from my mind. It is a

Good pen--ny--worths, but mo---ney can--not move. I..... keep a
My tri-fles come like trea--sures from my mind. It..... is a

fair, but for the *fair* to view, A beg--gar may be li--be-ral of love.
pre------cious jew-el to be plain, In ru---dest shell the rarest pearls we find.

fair, but for the *fair* to view, A beggar may.... be li--be-ral of love.
pre------cious jew-el to be plain, In rudest shell.... the rarest pearls we find.

fair, but for the *fair* to view, A beggar may.... be li--be-ral of love.
pre------cious jew-el to be plain, In rudest shell.... the rarest pearls we find.

fair, but for the *fair* to view, A beggar may be li--be-ral of love.
pre------cious jew-el to be plain, In rudest shell the rarest pearls we find.

Tho' all my wares be trash, the heart is true,

Tho' all my wares be trash, the heart is true, the

Tho' all my wares be trash, the heart the heart is true, the

Tho' all my wares be trash, the heart is true, the

the heart is true, the heart..... is true.

heart is true, the heart..... is true.

heart the heart is true, the heart the heart is true, the heart is true.

heart is true,.... the heart..... is true.

02884116
Com 326435

16

11

WHITE AS LILIES WAS HER FACE,

A Four Part Song,

BY

JOHN DOWLAND. A. D. 1600.

Edited with alterations

BY

THOS. OLIPHANT ESQR.

R.C.M. London

Ent. Sta. Hall. *Price 1/-*

LONDON, ADDISON & HODSON, 210, REGENT STREET, & 47, KING STREET.

ALLEGRETTO.

CANTO. White as li--lies was her face, When she smiled, She be...guiled,

ALTO. White as li...lies was her face, When she smiled, She be-guiled,

TENORE. White as li--lies was her face, When she smiled, She be...guiled,

BASSO. White as li--lies was her face, When she smiled, She be...guiled,

ACCOMPt *ALLEGRETTO.* *p*

f *dim:*

Faith re--qui--ting with dis--grace. Thus to see true love neg...lect...ed

Faith re--qui...ting with dis--grace. Thus to see true love neglect.....ed

Faith re--qui--ting with dis--grace. Thus to see true love neg...lect..ed

Faith re--qui...ting with dis--grace. Thus to see true love neg...lect.....ed

f *dim:*

Hath my heart, with grief in....fect...ed. When I thought her

Hath my heart, with grief in.....fect...ed. When I thought her

Hath my heart, with grief in....fect...ed. When I thought her

Hath my heart, with grief in.....fect...ed. When I thought her

heart my own, She dis_dain_ed, I complained, Of my fond hopes o_verthrown.

heart my own, She dis_dain_ed, I complained, Of my fond hopes o_verthrown.

heart my own, She dis_dain_ed, I complained, Of my fond hopes o_verthrown.

heart my own, She dis_dain_ed, I complained, Of my fond hopes o_verthrown.

Out, a...las! her beau_ty won me, But her cold.....ness hath un_done me.

Out, a_las! her beau...ty won me, But her cold.....ness hath un...done me.

Out, a...las! her beau_ty won me, But her cold.....ness hath un_done me.

Out, a...las! her beau_ty won me, But her cold.....ness hath un...done me.

D 2889/17
rcm 386536

SECOND EDITION.

19

DOWN IN A FLOW'RY VALE,

Madrigal

FOR

FOUR VOICES

BY

Constantius Festa, A.D. 1541.

arranged from the original Part Books

(The Words imitated from the Italian)

By

THOMAS OLIPHANT ESQR

R.C.M. London

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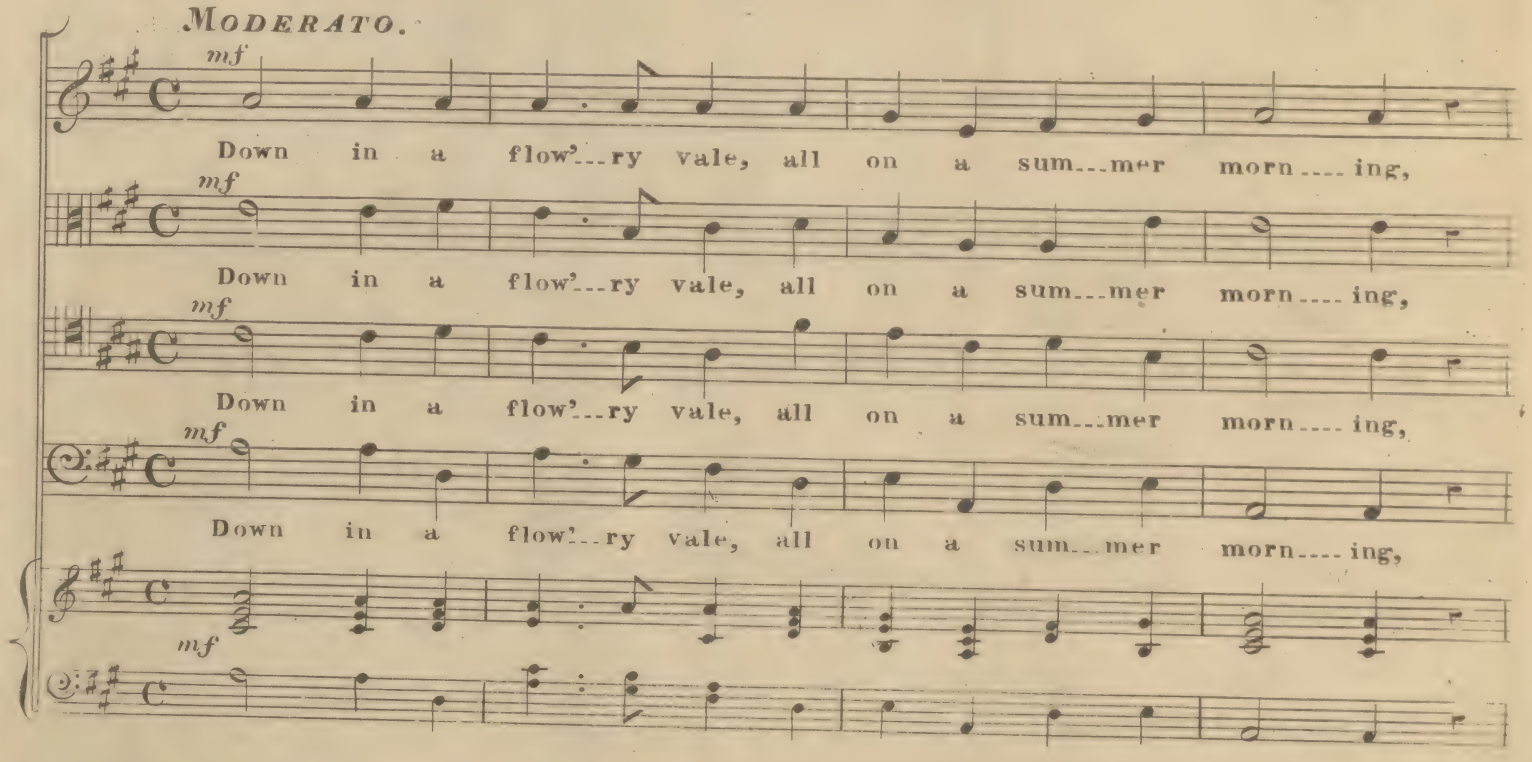
where may be had all the Madrigals in Score & in Parts by the same Editor.

***FESTA'S** name appears in a work printed in the Year 1519.*

In speaking of his Compositions, Dr. Burney says he was astonished as well as delighted to find them so much more clear, regular, phrased, and unembarrassed than he expected.



N. B. This Madrigal is also published in F (the Original Key) for Alto, 2 Tenors, and Bass.

p *f*

Phil.....lis I spied, fair Na..ture's self a.....dorn.....ing; Swift....ly on

p *f*

Phil.....lis I spied, fair Na..ture's self a.....dorn.....ing; Swift....ly on

p *f*

Phil.....lis I spied, fair Na..ture's self a.....dorn.....ing; Swift....ly on

p *f*

wings of love I flew to meet her;_ Cold....ly she wel..com'd me, when *p*

wings of love I flew to meet her;_ Cold....ly she wel..com'd me, when *p*

wings of love I flew to meet her;_ Cold....ly she wel..com'd me, when *p*

wings of love I flew to meet her;_ Cold....ly she wel..com'd me, when *p*

mf *pp*

I did greet her. I war...bled thus my dit..ty; O!

mf *pp*

I did greet her. I war...bled thus my dit.....ty; O!

mf *pp*

I did greet her. I war...bled thus my dit.....ty; O!

mf *pp*

I did greet her. I war...bled thus my dit.....ty; O!

mf *pp*

Shep--herd--ess have pi----ty, And hear a faith--ful lo---ver, His

Shep--herd--ess have pi----ty, And hear a faith--ful lo--------ver, His

Shep--herd--ess have pi----ty, And hear a faith--ful lo--------ver, His

Shep--herd--ess have pi----ty, And hear a faith--ful lo--------ver, His

pas--sion true dis----co----ver; Ah! why art thou to me, to me so

cres

pas--sion true dis----co----ver; Ah! why art thou to me, ah why...

cres

pas--sion true dis----co----ver; Ah! why art thou to me, ah why art

cres

pas--sion true dis----co----ver; Ah! why art thou to me, to me

cres

dim *mf* *p*

cru----------el? Then straight re--plied my Jew---el; If

dim *mf* *p*

----- art thou so cru---------el? Then straight re--plied my Jew---el; If

dim *mf* *p*

thou to me so cru---------el? Then straight re--plied my Jew---el; If

dim *mf* *p*

so cru-----el? Then straight re----plied my Jew----------el; If

dim *mf* *p*

gold thou hast, fond Youth, 'twill speed thy su...ing; But if thy purse be

gold thou hast, fond Youth, 'twill speed thy su...ing; But if thy purse be

gold thou hast, fond Youth, 'twill speed thy su...ing; But if thy purse be

gold thou hast, fond Youth, 'twill speed thy su...ing; But if thy purse be

emp...ty, Come not to me a woo...ing; But if thy purse be

emp...ty, Come not to me a woo...ing; But if thy purse be

emp...ty, Come not to me a woo...ing; But if thy purse be

emp...ty, Come not to me a woo...ing; But if thy purse be

empty, Come not a woo.....ing.

empty, Come not a woo.....ing.

empty, Come not a woo.....ing.

empty, Come not a woo.....ing.

ORIGINAL WORDS.

Quando ritrovo la mia pastorella
Al prato con le pecor' in pastura;
Io mi gli acost' e presto la saluto:
La mi risponde tu sia il ben venuto;
E poi gli dic' in quella,
O gentil pastorella
Non men crudel che bella
Sei del mio ben ribella,
Ah non esser ver me cotantò dura:
Cosi rispond' anch' ella,
Disposta son a quel tuo cor desia,
Ma, se non hai denari, va alla tua via.

IT WAS A LOVER AND HIS LASS

DUET

FOR SOPRANO AND CONTRALTO

From the Music to

"AS YOU LIKE IT"

Composed by

EDWARD GERMAN.

Price
Two Shillings
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London & New York
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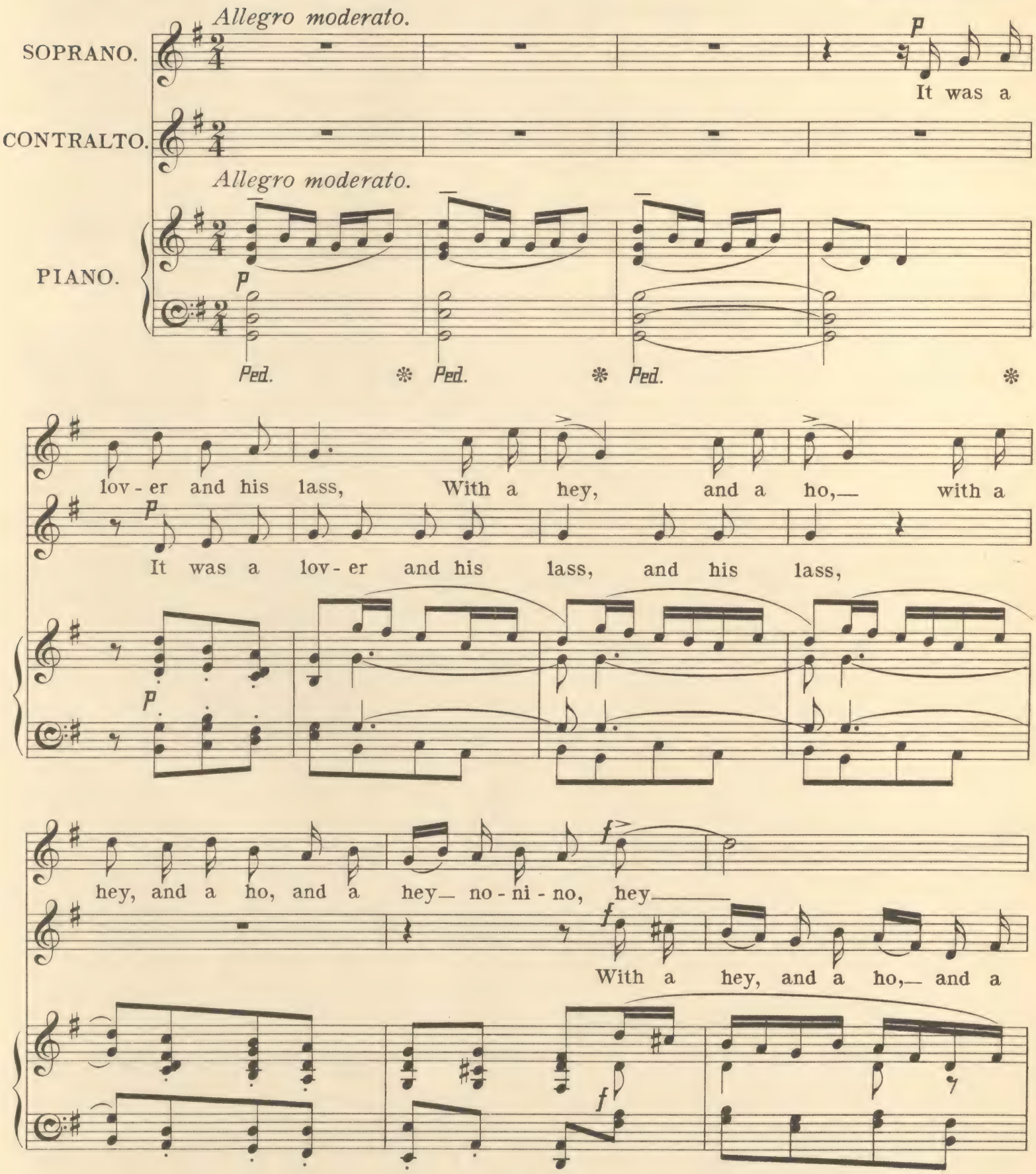
IT WAS A LOVER AND HIS LASS.

Shakespeare. Edward German.



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no - ni - no, That o'er the green corn-field did pass,

hey no-ni-no, That o'er the green corn field did

rall. a tempo

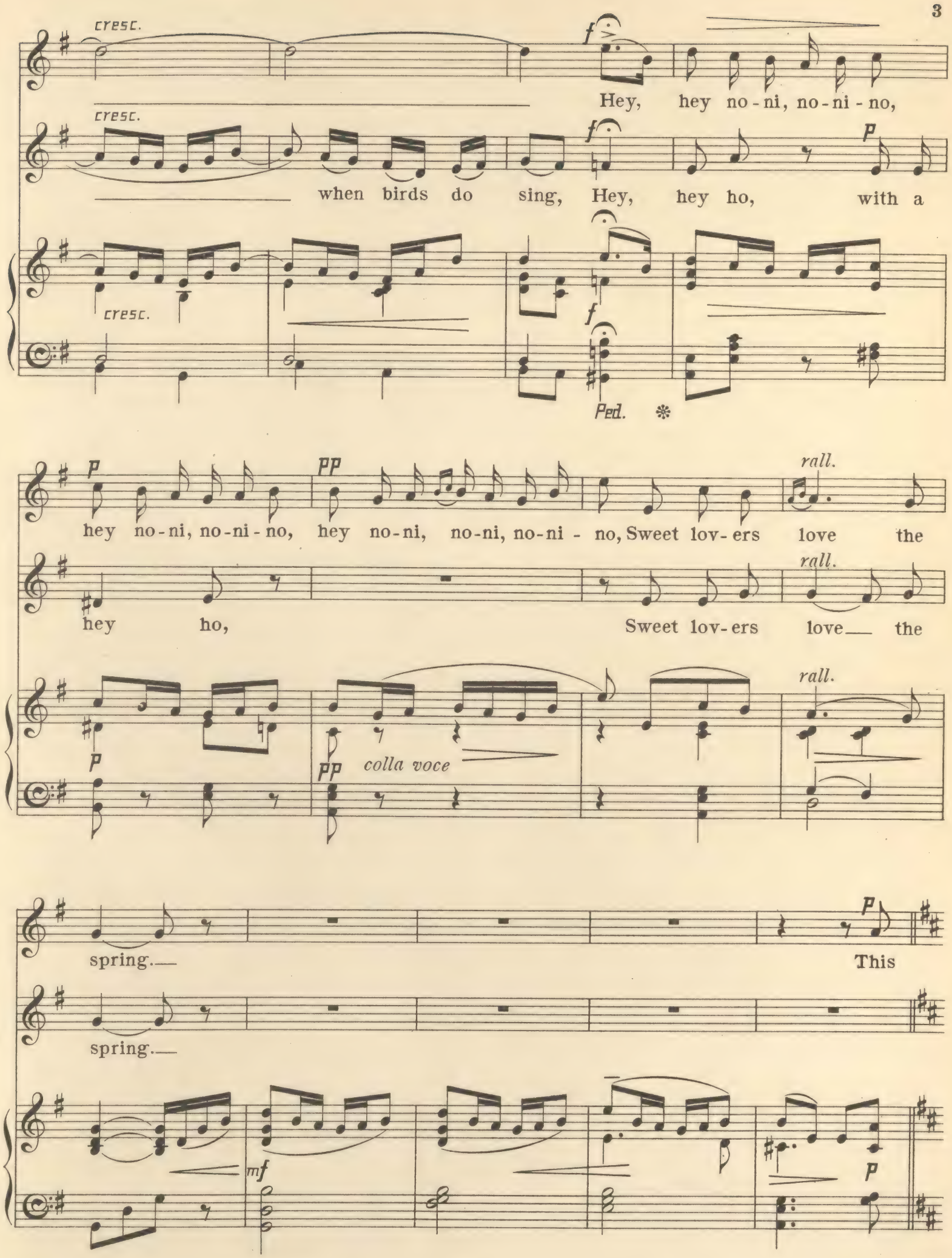
did pass, In the spring time, the on - ly pret - ty

pass, In the spring time,

rall. a tempo

ring time; When birds do sing, do sing,

the on-ly pret-ty ring time; When birds do sing,


cresc.
Hey, hey no-ni, no-ni-no,
cresc.
when birds do sing, Hey, hey ho, with a
cresc.
Ped.
hey no-ni, no-ni-no, hey no-ni, no-ni, no-ni-no, Sweet lov-ers love the
rall.
hey ho, Sweet lov-ers love the
rall.
colla voce
rall.
spring.
This
spring.
mf

ca - rol they be - gan that hour, *mf* With a

mf With a hey, and a ho, This

mf

hey and a ho, and a hey no - ni - no,

p con espress.

ca - rol they be - gan that hour, How that life was but a

p

con espress.

How that life was but a flower, *pp* In the spring time,

pp

flower, life was but a flower,

pp

the on - ly pret - ty ring time,

how that life was

rall. molto

that life was but a flower.

con espress.

but a flower, that life was but, was but a flower.

rall. molto

mf colla voce

p

p

And there-fore

A tempo animato.

mf

Ped. ✻ Ped. ✻ Ped. ✻

take the pre - sent time, With a hey,— and a ho,— with a

p

And there-fore take the pre-sent time, the pre-sent time,

p

hey, and a ho, and a hey no - ni - no, hey———

f

f

With a hey, and a ho,— and a

f

no - ni - no, For— love——— is crown-ed with the

p

hey— no - ni - no, For love——— is

p

rall. *p* a tempo

prime, with the prime, In the spring time,

crown-ed with the prime In the

rall. a tempo

pp

— the on - ly pret - ty ring time; When birds do

spring time, the on - ly pret - ty ring time;

cresc.

sing, do sing

cresc.

— When birds do sing, when birds do —

cresc.

f p

— Hey,— hey no - ni, no - ni - no, hey no - ni, no - ni - no,

sing— Hey, hey ho with a hey ho,

f p

Ped. ✻

rall.

hey no - ni, no - ni, no - ni - no Sweet lov - ers love the

rall.

Sweet lov - ers love— the

rall.

colla voce

pp pp rall.

spring.— It was a lov - er and his lass.—

pp pp rall.

spring.— It was a lov - er and his lass.—

rall.

pp pp

Ped. ✻

LONDON: NOVELLO & Co
Engravers & Printers

CLORIS. NOW THOU'RT FLED AWAY,

(AMINTOR'S WELLADAY.)

A Ditty of the 17th Century.

Written by

Dr. HENRY HUGHES.

Set to Music by

JOHN L. HATTON.

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Ent. Sta. Hall.

Price 2 -

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AMINTOR'S WELL-A-DAY.

Words by Dr Henry Hughes. *Music by J. L. Hatton.*

VOICE.

PIANO FORTE.

ALLEGRETTO.

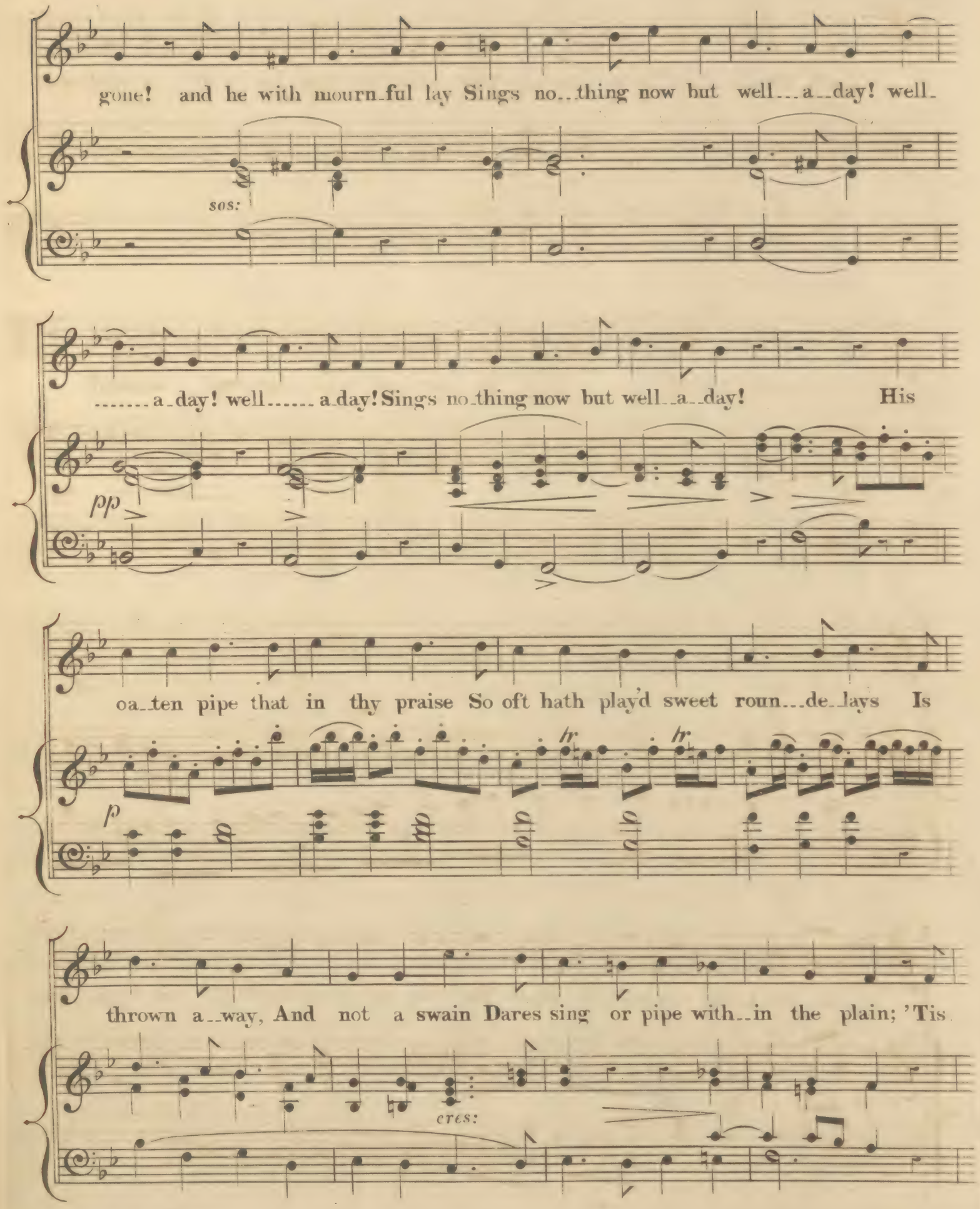
p

Clo....ris, now thou'rt fled a...way, A..min...tor's sheep un..heed..ed stray, And

p

all the joy he took to see His pret...ty lambs run af.....ter thee, Is

f *p*


gone! and he with mourn_ful lay Sings no_thing now but well_a_day! well_

_____a_day! well_____a_day! Sings no_thing now but well_a_day! His

oa_ten pipe that in thy praise So oft hath play'd sweet roun_de_lays Is

thrown a_way, And not a swain Dares sing or pipe with_in the plain; 'Tis

death for a....ny now to say One word to him but well.....a..day! well-

cres:

p

.....a..day! well.....a..day! To say one word but well....a..day!

pp

mf

Up ...

dim:

-on the banks you us'd to tread He e...ver since hath laid his head, And

p

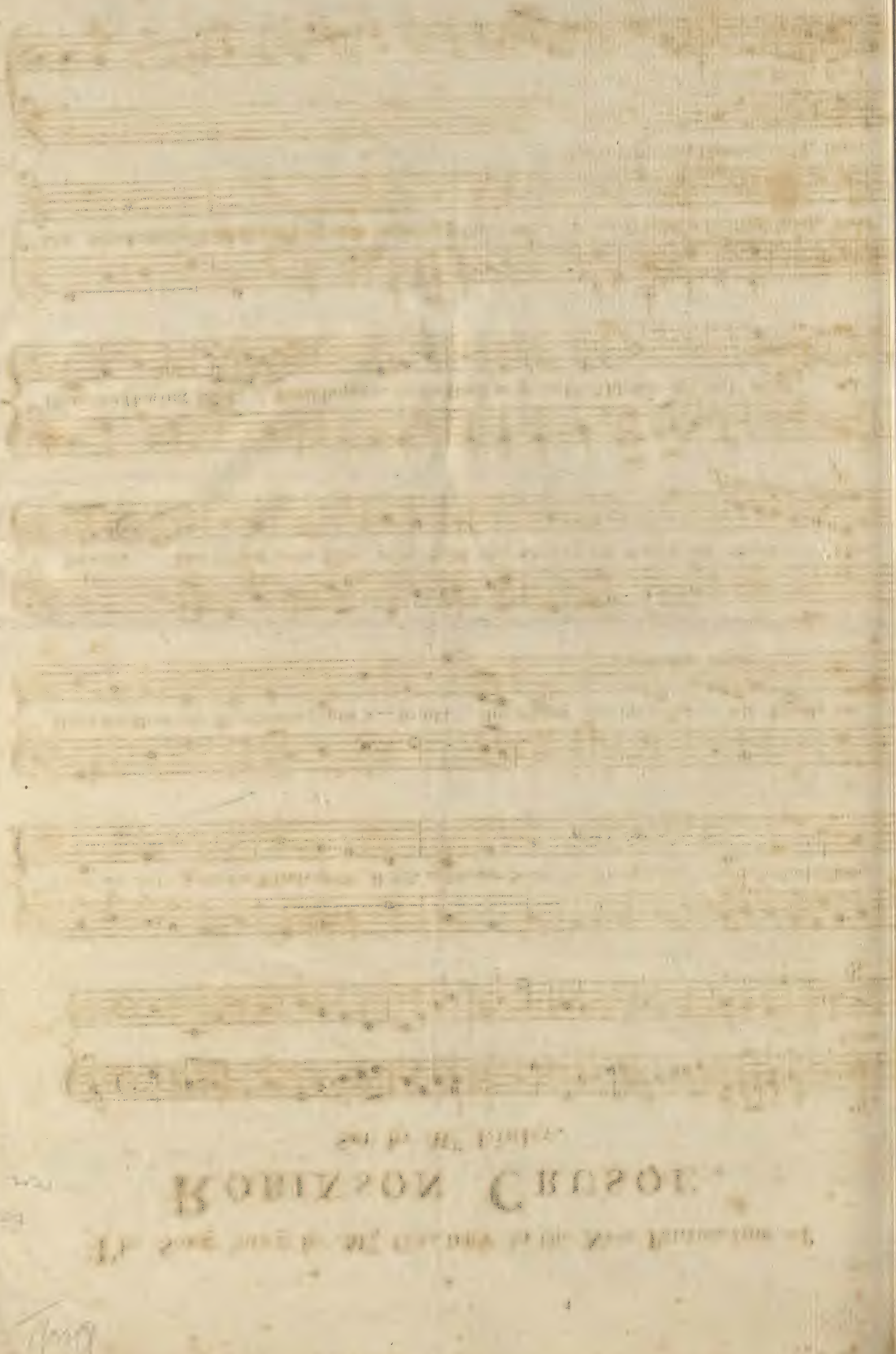
Amintor's well-a-day.

whisper'd there such pi...ning woe, As ne'er a blade of grass will grow. O

Clo..... ris, Clo....ris, come a....way, come a...way, And

hear A-min-tor's well...a-day! Well..... a-day well..... a-day, And

hear A... min-tor's well... a-day!



R.C.M. London

The Song Sung by Mr. GAUDRY in the New Pantomime of

ROBINSON CRUSOE.

Set by Mr. Linley.

S.

Come

S.

Come my Jolly Lads the Winds abaft Brisk gales our Sails shall croud, Come bustle bustle bustle boys

Haul the Boat the Boatswain pipes a--loud; the Ships un-moor'd, all hands on

board, The rising gale fills ev'ry Sail the Ships well Mann'd and stor'd: Then

f. p.

fling the flowing Bowl, Fond hopes arise the Girls we prize shall bless each jovial Soul, The

Can boys bring well drink and sing while foaming billows roll. Then fling the flowing Bowl, fond

Chus

Then fling the flowing Bowl, fond

Then fling the flowing Bowl, fond

hopes arife the Girls we prize ſhall bleſs each jovial Soul: The Can boys bring well

hopes arife the Girls we prize ſhall bleſs each jovial Soul: The Can boys bring well

hopes arife the Girls we prize ſhall bleſs each jovial Soul: The Can boys bring well

drink and ſing while foaming billows roll.

drink and ſing while foaming billows roll.

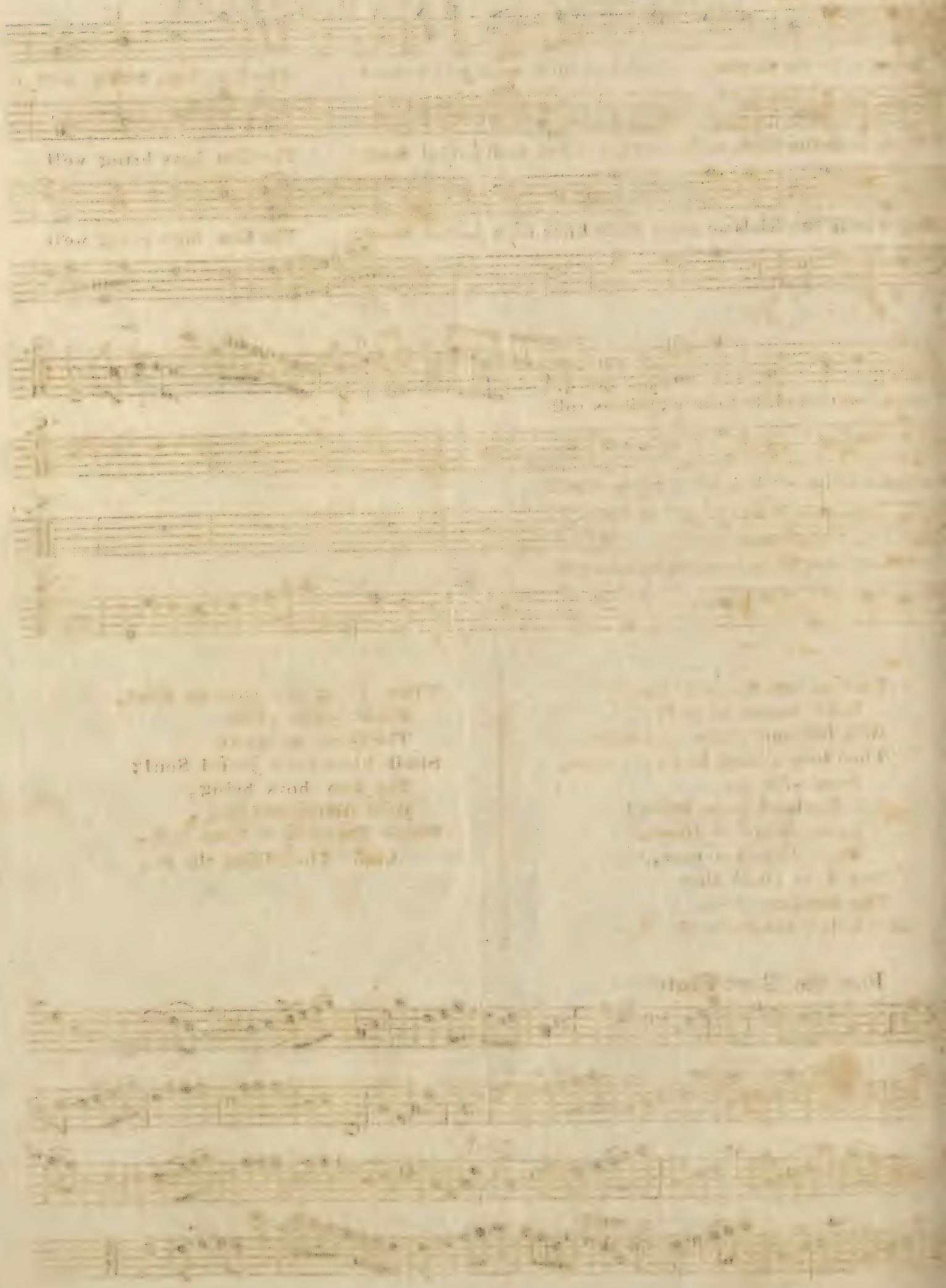
drink and ſing while foaming billows roll.

Tho' to the Spaniſh Coaſt
We're bound to ſteer,
We'll ſtill our rights maintain,
Then bear a hand, be ſteady boys,
Soon we'll ſee
Old England once again:
From ſhore to ſhore,
While Cannons roar,
Our Tars ſhall ſhow
The haughty Foe,
Britannia rules the Main.

Then ſling the flowing Bowl,
Fond hopes ariſe
The Girls we prize
Shall bleſs each jovial Soul:
The Can boys bring,
We'll drink and ſing,
While foaming billows roll.
Chos. Then ſling the &c.

For the Ger: Flute

Chos.



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SONG,

Written expressly for

Mr. H. PHILLIPS,

The Words by

Charles Jefferys,

The Music by

EDWARD J. LODER.

Ent. Sta. Hall.

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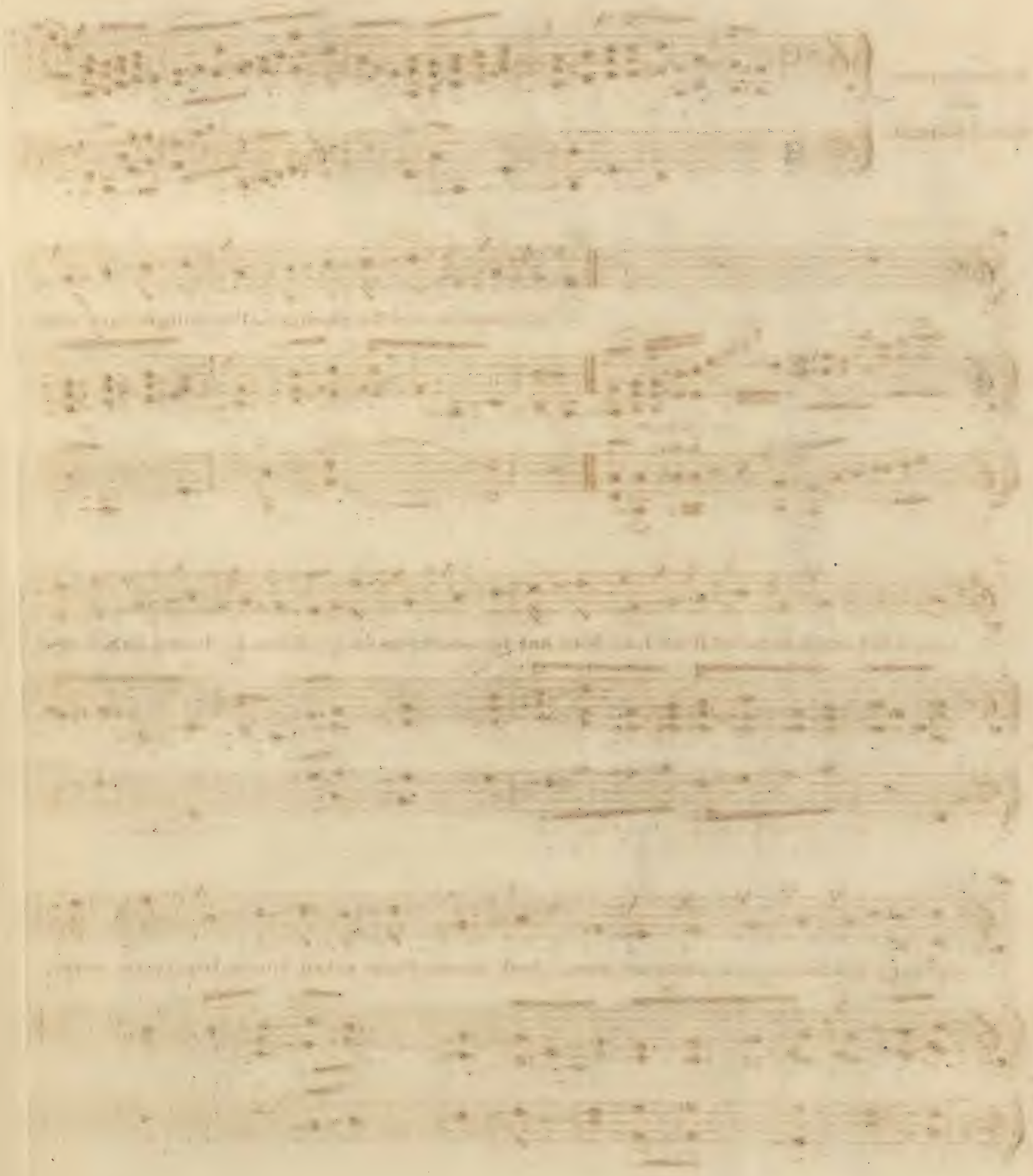

O THE CHANCES AND THE CHANGES.

Composed by E. J. LODER.

ANDANTINO
con
ESPRESSIONE.

O the chances and the chang-es,-the ming-led joy and

poco ritar: *p*

woe; That come to mind if we look back but ten short years a-go. Thus I heard an old man

saying

~~sighing~~; his locks were white as snow. And more than seven times ten years were

written on his brow "But ten short years a-go" he sigh'd," love

had not left my heart, Nor then had Time with stern command bid manhood's strength de-

part What am I now? a child in pow'r and like a child my tears Fall

fast for what I've lov'd and lost in ten fast fa-ding years.

But when I look back, twenty years how many hearts are cold; Whose love I fondly

thought would be Still mine as I grew old; The glowing youth, the manly heart, the

tender wife are gone, The tree is of its branches bared But still the trunk lives on:

But *thrice ten* years re-cur to me, when full in manhood's prime I

felt not, thought not, dream't not, of the blighting pow'r of Time; When day by day with

anxious mind I added to my store That those I lov'd might share my wealth when

I should be.... no more.

And ever-busy memory re-...cords in words of truth The glowing hopes and

thoughtless deeds of joyous-hearted youth; And sometimes will remembrance speak of

threescore years a-go When childhood thought that manhood's dawn would end each trivial

woe: I hear again my father's words, my mother's smile I see And

bless them, thro' the vale of years, for all their love to me: As they are I must

be ere long my days are on the wane But if my Hope be bright as theirs I

have not liv'd in vain.

55.
11

THE OLD HOUSE AT HOME,

Ballad

Sung by

Mr. H. Phillips,

in the Grand Opera

OF

FRANCIS THE FIRST.

Performed at the

Theatre Royal, Drury Lane

The Music by

E. J. LODER.

RCM London

Ent. Sta. Hall. Pr 2

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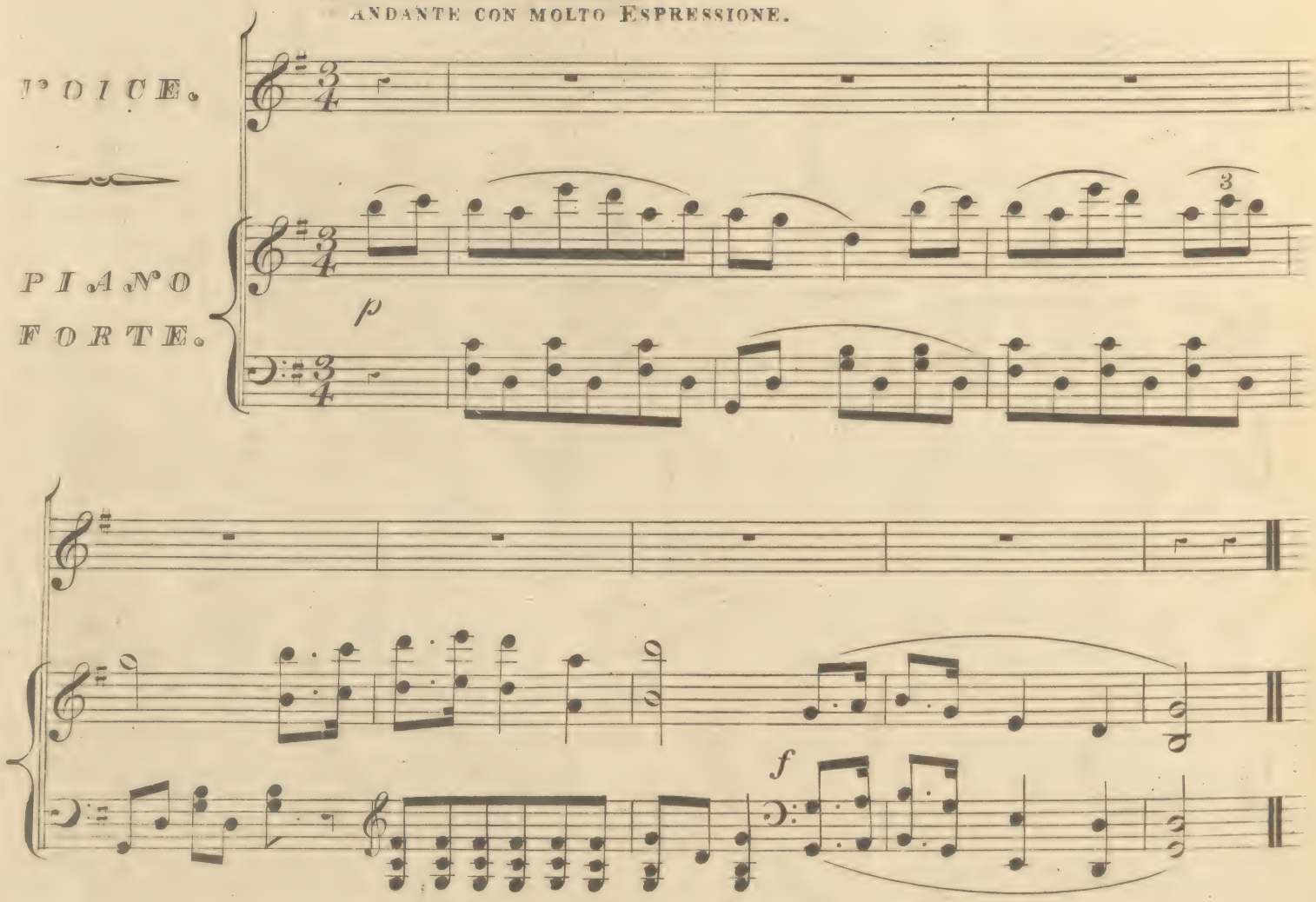
*

THE OLD HOUSE AT HOME.

Composed by E. J. Loder

ANDANTE CON MOLTO ESPRESSIONE.



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2

Oh! the old house at home where my fore-fa-thers dwelt, Where a

child at the feet of my mo-ther I knelt, Where she taught me the

pray'r, where she read me the page, Which, if in-fan-cy lisps, is the

so-lace of age; My heart 'mid all chan-ges wher-e-ver I

ritard:

roam, Ne'er lo - ses its love for the old house at home.

ritard.

fz p

'Twas not for its splen - - dour that dwel - ling was dear,! 'Twas

p

not that the gay or the no - ble were near; O'er the porch the wild

rose and wood-bine en- twin'd, And the sweet-scented jes- samine

wav'd in the wind; Yet dear- er to me than proud tur- ret or

ritard.

dome Were the halls of my fa- thers, the old house at home.

ritard.

fz *p*

But now the old house is no dwel- ling for me, The

p

home of the stran - ger hence-forth it shall be, And ne'er will I

view it nor rove as a guest O'er the e - ver green fields which my

fa-ther pos - sess'd; Yet still in my slumbers sweet vi - sions will

ritard.

come Of the days that are pass'd and the old house at home.

ritard.

fz *p*

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IEW & POPULAR SONGS & BALLADS FOR 1845.

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The sweet Girls of Erin, *E.J.Loder 2„0*

l delightful melody, beautiful in its elegant simplicity, and remarkable for its riginality, and its exquisite adaptation to the poetry. The combined talents of wo such clever writers as J.F. Smith and E.Loder, must command a ide and lasting popularity to this cheerful and pleasing ballad. - Record.

The Old Songs we sung, *J.P.Knight 2„0*

n eminently pleasing ballad, sweetly flowing in its melody, highly ingenious n its rhythmic construction, and in its modulations: such a song cannot ail to become popular. - Herald.

The Old Man's Bride, *F.N.Crouch 2„0*

M.r Crouch has here presented us with an exquisitely pathetic melody, worthy y its beauty and originality, to be associated with the elegant poetry of s fair authoress, Mrs Crawford. So charming a ballad will prove an accep- able addition to the portfolio of every amateur of song. - Warder.

The many happy days we had, *E.J.Loder 2„0*

o the poetry of M.r D.Ryan, M.r E.Loder has added a strikingly original & ngenious melody, of a very unusual construction, as to its rhythmic closes. So de- er a combination of poetical and musical talent cannot fail to ensure to this de- ightful ballad a large share of popular favor. - Musical Review.

The White Moss Rose, *F.N.Crouch 2„0*

uch invention and striking originality of ideas, is evident in every bar of this charming allad. No air can flow more sweetly and elegantly. - Military and Naval Journal.

The Pride of the Valley, *A.Lee 2„0*

ew composers have been so generally fortunate in their melodies as M.r Lee. This charm- ng ballad is an excellent specimen of his peculiar style of writing: original, clear, prightly, and flowing melody are its distinguishing characteristics, and the admira- le adaptation of the tune to very pleasing words combine to ensure durable popu- arity to this charming composition. - Age.

The New Year's Bells, *R.Linter 2„0*

f the many compositions by the most eminent composers, in which the chimes of dis- ant bells have been interwoven with the words, we do not remember to have seen ny one so strikingly elegant and effective as this very clever ballad by Linter. A pleasing melody, a pure and elegant accompaniment, and the frequent snatches f the distant chimes so skilfully introduced in the symphonies, and occasionally in ombination with the words, are striking characteristics of this ballad. The text of Mrs Crawford, like every effusion of her delightful pen, is conspicuous for its oetical merit and elegance. - Post.

Death of Dermot, *F.N.Crouch 2„0*

The present deeply pathetic song evinces very strongly the versatility of genius: the words are mournful and affecting, and the melody embodies at the same time the feelings of the dying soldier, the affectionate husband and the ardent lover, to combine such words with a strikingly original, effective and appropriate melody, was a difficult problem, & one which few could have solved with equal success, as the present very clever composer. - Record.

***Wake Magdaline,** *Serenade John Barnett 2„0*

The construction of the melody is highly ingenious: the rhyme is varied several different times with singular ability and good taste, and the chaste and flowing pianoforte ac- companiment by which the air is enriched and supported, without obscuring that sim- plicity of melody which is the characteristic of the Serenade, shew in the strong- est light, the master-hand of a great and practised composer - Gazette.

The Old Hawthorn Tree, *Nelson 2„0*

This is one of those flowing, elegant, and artless melodies, which once heard, dwell for ever on the memory. The pleasing, natural simplicity of the words carry them home to the heart of every one. - Herald.

***I'm a poor Shepherd Maid,** *A.Lee 2„0*

Lee is generally known to the musical world as one of the best ballad writers of the day: & his already popular reputation will be, if possible, much enhanced by the publication of this pretty plaintive ballad. The title page is one of those deli- cious illustrations by Brandard, as exquisitely designed as it is beautifully executed. - Morning Post.

***The Withered Tree,** *G.H.Rodwell 2„0*

M.r Rodwell has here produced a song, that we guarantee will become a universal favor- ite. He has chosen a subject, that will at all times merit attention. The music is beau- tiful and far surpasses many of his former most popular compositions, their is a smoothness and ease about them which is peculiar in all his writings. To speak of the poetry, is but to echo the praise of the composer, for each possess equal merit, and are exquisite specimens of peculiar talents of one individual. - Observer.

When I saw thee in youth, *S.Nelson 2„0*

Like most of the productions of Nelson, this pathetic ballad abounds in elegant and flowing turns of melody. The clever pianoforte accompaniment supports with out obscuring the voice: and the admirable symphonies add an additional charm to this very pleasing composition. - Monthly Review.

***Kate Anderson,** *F.N.Crouch 2„0*

A fine example of genuine Scottish melody. The air is beautiful in its chaste and ele- gant simplicity, and combined with charming poetry of the text: it can never fail to touch the inmost soul of every one who listens to it. - Scotsman.

Sweet Years of Youth, *R.Linter 2„0*

To the charming text of Mrs Crawford, M.r Linter has added a melody at once pleas-

I am twining, *E.J.Loder 2„0*

In composing this song M.r Loder has studied to make it acceptable to persons with a moderate compass of voice. The melody is truly graceful and in strict keeping with the poetry, which is tasteful and pleasing, and well deserving a place in the music desk of all who love "sweet sounds." - Western Review.

***I saw thee like a Bride,** *J.Barnett 2„0*

Seldom have the grievously disappointed and indignant feelings of the de- ceived lover been more exquisitely depicted, than in the beautifully plaintive words of this charming song. John Barnett has, with his accustomed ta- lent, done ample justice to the text, for he has furnished us with as pleasing an imitation of pathetic Scottish melody, as it is possible to desire. A very attractive lithographic title lends an additional charm to this elegant publication, which may well be termed a Romance of Real Life. - Sunday Times.

***Oh! clear and winding River,** *J.L.Hutton 2„0*

If we were asked which was the best song of the season our re- ply would be, Oh! clear and winding River, and in our humble opinion, the best which has been written for many years. The me- lody is truly original and expressive of the poetry, (which by the bye is the best Fitzball ever wrote.) It will be a long time before we forget, the tremendous double encore Phillips had, when last we heard him sing it. This song is peculiarly adapted for amateurs and young aspirants to vocal fame. - Britannia.

Sweet Evening Breeze, *J.P.Knight 2„0*

This ballad is a perfect gem, and will, we are sure, be in the hands of every vocalist, whether professor or amateur. It is the most origi- nal and successful ballad Knight has ever yet composed. - Dramatic Gazette.

***Far away from my home,** *Labitzsky 2„0*

A very pretty teaching ballad, which, from the beauty of the words & simplicity of arrangement, will without doubt become a great favorite. - Herald.

***The Emigrant's Wife,** *J.Barnett 2„0*

We know not to which to give the most praise, the writer or composer of this very delightful ballad; for it has seldom been our lot to see a work so thorough- ly complete as this. The melody in the minor key is pure and original in the ex- treme. The words are by the gifted Mrs Crawford, and are without doubt the best that she has written. The title page is a fine specimen of art and lithography. - Bath Journal.

My Mother's Song, *J.P.Knight 2„0*

This is one of those beautiful pathetic ballads that must go home to the hearts of all. Nothing so true to nature, both as regards Poet and Composer, has been published for a very long period, if we except that never to be forgotten Kathleen Mavourneen. - Musical Review.

***The Hudson Side,** *sung by Mrs Keely, G.H. Rodwell.* **2„0**

A very attractive and fascinating ballad. The striking originality of the melody is worthy of M.r Rodwell's great and acknowledged talents as a composer, and the text is very elegant and picturesque. This charming ballad was originally sung by Mrs Keely, but it is equally well adapted for either a male or female voice of moderate compass and limited powers of execution; the chief requisite being a refined and delicate taste. An additional recom- mendation is a fine lithographic title by Brandard, representing the banks of the Hudson and the surrounding scenery. - Advertiser.

***The Song of Christmas,** *G.H.Rodwell 2„0*

This most cheerful song comes before the public with the strongest possible recommen- dations. A finely executed lithographic title by Brandard, from the original etch- ing in the Christmas Carol by the author, Charles Dickens, Esq.r lends a strong addi- tional attraction to this very popular publication. - Musical Review.

The Village Mill, *sung by M.r Phillips, E.J.Loder 2„0*

This is Loders last new song, and without exception the best he has ever composed, not even excepting "The old House at Home" which we hear has reached the 20th edition.) The ingenuity displayed in the accompaniment surpasses every thing we have before heard, and surely will give to the lovers of song great surprise & pleasure. - Musical Review.

***Sleep Daughter of Zion,** *S.Nelson 2„0*

To the very pleasing words of this charming oriental ballad, the composer has added a melody distinguished for its remarkable elegance and truly vocal character, as well as for the pure & varied stream of harmony which is so ingeniously embodied in the accompaniment. We have seldom seen a more finished specimen of the happy combination of poetry with music. - Record.

When the White Cliffs of Albion, *S.Nelson 2„0*

A fine and vigorous song, replete with martial spirit and manly energy. The words are of a kind to flatter the vanity of every Englishman, and to ensure a dura- ble popularity to this capital composition. - both the music and the words are, in fact, highly creditable to their respective authors. - Britannia.

***Oh! sing me any Song but this,** *R.Linter 2„0*

A sweetly plaintive ballad, simple, melodious and strikingly elegant. The words by M.rs Abdy are very touching and expressive. We earnestly recommend this charm- ing composition to all admirers of the sentimental & pathetic style of music. - Dramatic Review.

My thoughts had wandered, *E.J.Loder 2„0*

This is one of those charming effusions which have so often emanated from the

SPRING COMES AGAIN.

(CUCKOO.)

Madrigal for Five Voices,

BY

RICHARD NICHOLSON. A.D. 1600.

The Poetry by

THOS. OLIPHANT ESQR.

R.C.M. London

Ent. Sta. Hall.

Price 1/6

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CANTO 1mo

CANTO 2do

ALTO.

TENORE.

BASSO.

ACCOMPt.

Allegro.

mf

Spring comes a---------gain, spring comes a--------gain with ver---dure

Spring comes a----gain, spring comes a---gain, a----gain.....

Spring comes a--------gain, spring comes a---

Spring comes a---gain with ver----dure

p

Cuc----koo, cuc---

dim:

new; Fields are green, skies..... are blue,

.... with ver---dure new, The fields are green..... The fields are

-gain with ver---dure new, The fields are green, the skies are blue, The fields are

new, The fields are green, the skies are blue,

-koo, cuc ------ koo, cuc -------koo, cuc ----

The fields are green, the skies are blue, are

green, the skies are blue, the skies are

green, the fields are green, the skies are blue, the skies are

The fields are green, the skies are

-koo, cuc ------ koo, cuc ------ koo, cuc -----koo.

blue. From tree to tree sings cuc -----koo.

blue. From tree to tree, with jo --------cund glee sings cuc -----koo. So

blue. From tree to tree, with jo -----cund glee sings cuc ----------koo.

blue. From tree to tree sings ..... cuc ----koo. So

So mer--ri--ly sings the cuc ----------koo,

So mer--ri--ly sings cuc -----koo ..... mer -------ri--ly sings cuc-

mer-ri---ly sings cuc -----koo so mer-ri---ly sings cuc---koo, so

So mer--ri---ly sings the cuc ----------koo,

mer-ri---ly sings cuc ----- koo so mer-ri---ly sings cuc---koo, so

1st time.

so mer...ri...ly sings the cuc..... koo.

_koo so mer...ri...ly sings the cuc... koo.

mer..ri..ly sings..... so mer...ri...ly sings the cuc..... koo.

so mer..ri...ly sings mer..... ri.....ly sings cuc....koo.

mer..ri...ly sings cuc...koo, so mer..ri.....ly sings cuc....koo.

1st time.

2nd time.

_koo. Come shep...herds dance we, in a

_koo. Come shep..... herds dance we in a

_koo. Come shep..herds dance we, dance we in..... a

_koo. Come shep...herds dance we in a

_koo. Come shep..herds dance we, come dance we in a

2nd time.

ring, And wel....come in the cheer..... ful spring,

ring,... And wel..... come in the cheer..... ful spring, Shep..herds

ring, And wel.....come in the cheer....ful spring, Shep..herds

ring, And wel....come in the cheer..... ful spring, Shep..herds

ring, And wel...come in the cheer..... ful spring,

Come shep---herds dance we in a ring, And

dance we, shep---herds come dance in a ring,

dance we, dance we in a ring, ... And

dance we, dance we in a ring, And

Come shep---herds dance we, dance in a ring,

wel---come in the cheer---ful spring, And

And wel---come in the spring, ... And

wel---come wel---come in the cheer---ful spring, And

wel---come in the cheer---ful spring, And

And wel---come in the spring, And

wel---come in the cheer---ful spring.

wel---come in wel---come in the spring.

wel---come in ..... the cheer---ful spring.

wel---come wel---come in the cheer---ful spring.

wel---come in the cheer---ful spring.

Spring comes again

30

COME LET US SING WITH MERRY GLEE.

Madrigal for Five Voices,

BY

WILLIAM BYRD. A.D. 1589.

Arranged and the Poetry adapted

by

THOS. OLIPHANT ESQR.

RCM London

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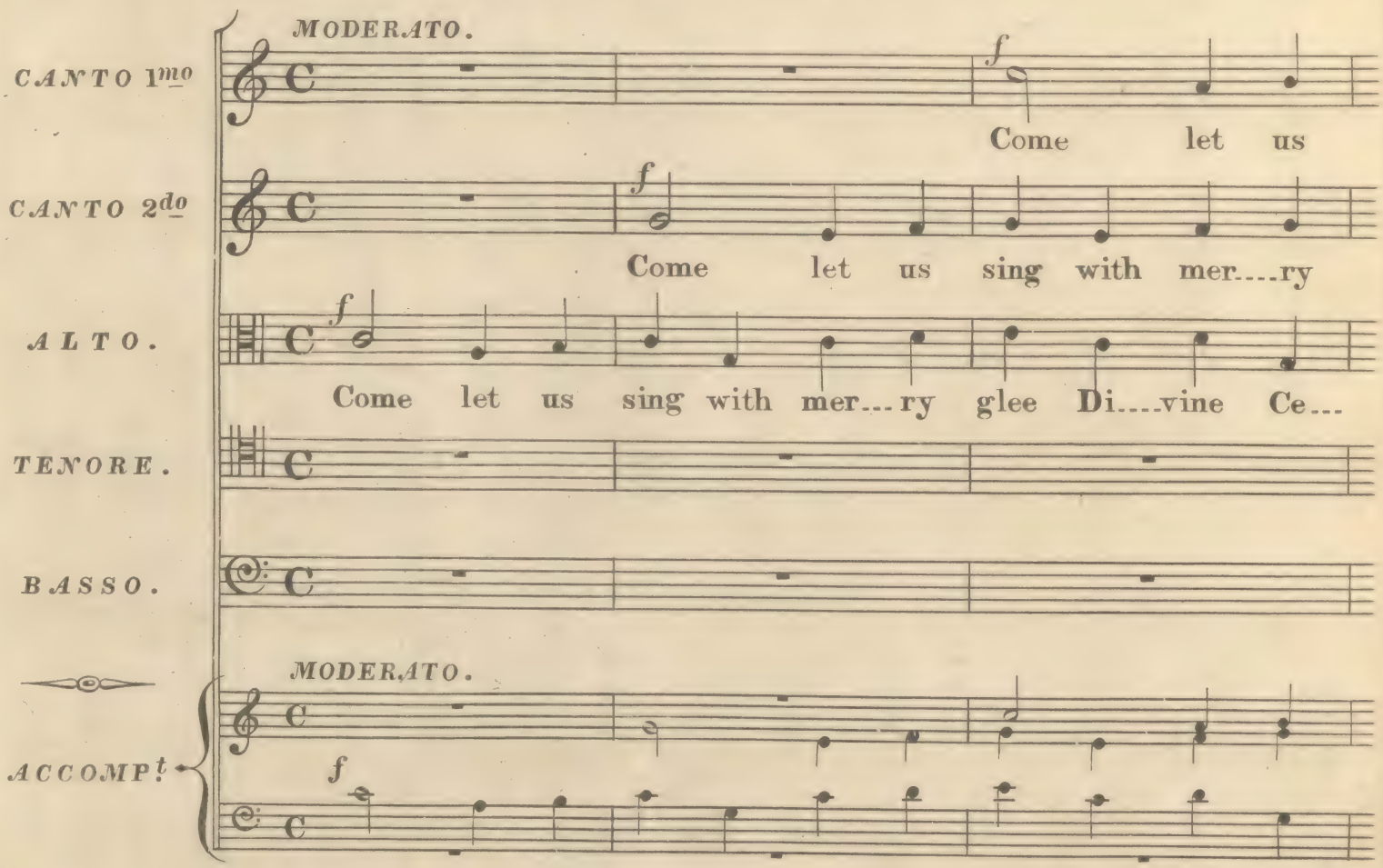


sing with mer.....ry glee Di.....vine Ce...

glee Di.....vine Ce.....ci.....lia's praise, Di...

-ci.....lia's praise, Di.....vine Ce...

f

Come let us sing with mer.....ry glee Di.....vine

f

Come let us sing with mer.....ry

-ci.....lia's praise, *p*

As

-vine Ce...ci....lia's praise,

-ci.....lia's praise, *p*

As one who for sweet

Ce.....ci.....lia's praise, As one who for sweet me.....lo...

p

glee, mer.....ry glee Di....vine Ce.....ci.....lia's

p

one who for sweet me ---------- lo ---------- dy No

p

As one who for sweet me ---------- lo ----- dy sweet

me ----- lo ------ dy sweet me ---------- lo ---------- dy me ---------- lo -----

-dy sweet me ---------- lo ----- dy No peer had....

praise, As one who for sweet me ----------

cres:

peer had in her days, No peer had in her

cres:

me ---------- lo ---------- dy, No peer had in her

cres:

-dy No peer had in her days, No

cres:

.... in her days, No peer had in her days,

cres:

---------- lo ----- dy No peer had in her

cres:

1st time.

days.

days, No peer had in her days, in her

dim:

peer had in her days.

dim:

No peer had..... in her days. Come let us

dim:

days, No peer had in her days.....

p

2nd time.

Come let us

days. Come let us sing with mer...ry days.

Come let us sing with mer...ry glee Di...vine Ce... days.

sing with mer...ry glee mer.....ry glee days.

..... days.

9

O WHO WILL O'ER THE DOWNS SO FREE?

(HICKENSTIRN'S SONG.)

Written & Composed

FOR

A CHORUS IN FOUR PARTS.

BY

R. L. PEARSALL ESQR.

(of Willsbridge.)

EDITED AND PUBLISHED BY THOS OLIPHANT ESQR.

Ent. Sta. Hall.

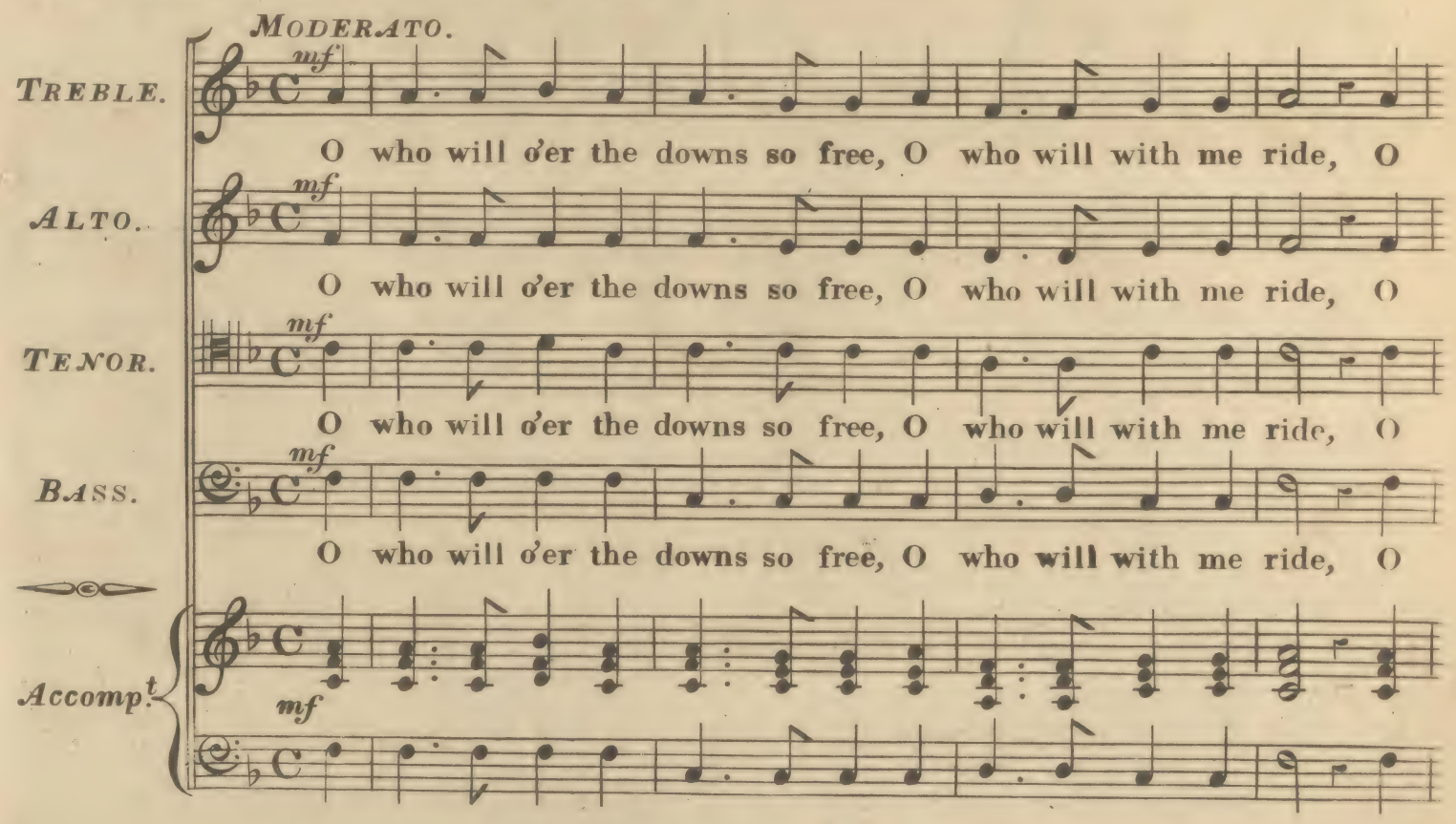
Price 1/6

LONDON,

ADDISON & HOLLIER, 210, REGENT STREET.

R.C.M. London

N. B. The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne in Gloucestershire. One Hickenstirn (or Hickery Stirn, as he is called by the common people) who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter — won her affections — was refused by her parents — but with the assistance of his friends, carried her off from her father's house. Such events were not uncommon in the middle ages.



Hickenstirn's Song, in F.

N. B. Published also in the key of C for male voices.

who will up and fol____low me, To win a bloom__ing bride? Her

who will up and fol____low me, To win a bloom__ing bride? Her

who will up and fol____low me, To win a bloom__ing bride? Her

who will up and fol____low me, To win a bloom__ing bride? Her

fa___ther he has lock'd the door, Her mo_ther keeps the key; But

fa___ther he has lock'd the door, Her mo_ther keeps the key; But

fa___ther he has lock'd the door, Her mo_ther keeps the key; But

fa___ther he has lock'd the door, Her mo_ther keeps the key; But

nei__ther door nor bolt shall part My own true love from me!

nei__ther door nor bolt shall part My own true love from me!

nei__ther door nor bolt shall part My own true love from me!

nei__ther door nor bolt shall part My own true love from me!

mf

I saw her bow'r at twi---light grey, 'Twas guard-ed safe and sure, I

mf

I saw her bow'r at twi---light grey, 'Twas guard-ed safe and sure, I

mf

I saw her bow'r at twi---light grey, 'Twas guard-ed safe and sure, I

mf

I saw her bow'r at twi---light grey, 'Twas guard-ed safe and sure, I

saw her bow'r at break of day, 'Twas guard--ed then no more! The

p

saw her bow'r at break of day, 'Twas guard--ed then no more! The

p

saw her bow'r at break of day, 'Twas guard--ed then no more! The

p

saw her bow'r at break of day, 'Twas guard--ed then no more! The

p

var--lets they were all a---sleep, And none was near to see The

cres:

var--lets they were all a---sleep, And none was near to see The

cres:

var--lets they were all a---sleep, And none was near to see The

cres:

var--lets they were all a---sleep, And none was near to see The

cres

cres:

greet--ing fair that pass--ed there Be---tween my love and me!

greet--ing fair that pass--ed there Be---tween my love and me!

greet--ing fair that pass--ed there Be---tween my love and me!

greet--ing fair that pass--ed there Be---tween my love and me!

I pro--mis'd her to come at night, With com-rades brave and true, A

I pro--mis'd her to come at night, With com-rades brave and true, A

I pro--mis'd her to come at night, With com-rades brave and true, A

I pro--mis'd her to come at night, With com-rades brave and true, A

gal---lant band with sword in hand To break her pri--son through: I

gal---lant band with sword in hand To break her pri--son through: I

gal---lant band with sword in hand To break her pri--son through: I

gal---lant band with sword in hand To break her pri--son through: I

pro--mis'd her to come at night, She's wait---ing now for me, And cres:

pro--mis'd her to come at night, She's wait---ing now for me, And cres:

pro--mis'd her to come at night, She's wait---ing now for me, And cres:

pro--mis'd her to come at night, She's wait---ing now for me, And cres:

ere the dawn of morn--ing light, I'll set my true love free, And f

ere the dawn of morn--ing light, I'll set my true love free, And f

ere the dawn of morn--ing light, I'll set my true love free, And f

ere the dawn of morn--ing light, I'll set my true love free, And f

ere the dawn of morn--ing light, I'll set my true love free!

ere the dawn of morn--ing light, I'll set my true love free!

ere the dawn of morn--ing light, I'll set my true love free!

ere the dawn of morn--ing light, I'll set my true love free!

D2889/26
Rar [illegible]

4

G Scharf. Nov.r 22nd 1849. 1

I SAW LOVELY PHILLIS.

A Four Part Madrigal,

Composed and Dedicated to

THE GENTLEMEN of the BRISTOL MADRIGAL SOCIETY,

by their fellow member and humble Servant

R. L. PEARSALL (of Willsbridge) ESQ.E K.I.I.

RCM Lond.

Ent. Sta. Hall.

Price 1/6

London, Published for the Author, by

Cramer, Addison & Beale, 201, Regent Street,

(The Profits to be given to a Charitable Institution.)

ALLEGRETTO. 120 = ♩

TREBLE.

1st Verse. I saw love_ly Phil___lis ly___ing on li____lies, and
2nd Verse. And when I next meet her, how shall I greet her? if

ALTO.

1st Verse. I saw love_ly Phil___lis ly___ing on li____lies, and
2nd Verse. And when I next meet her, how shall I greet her? if

TENOR.

1st Verse. I saw love_ly Phil___lis ly___ing on li____lies, and
2nd Verse. And when I next meet her, how shall I greet her? if

BASS.

1st Verse. I saw love_ly Phil___lis ly___ing on li____lies, and
2nd Verse. And when I next meet her, how shall I greet her? if

fair---er was she than her flow---er---y bed; but when she did
she should come smi---ling---ly for-ward to me, no! no I will

fair---er was she than her flow---er---y bed; but when she did
she should come smi---ling---ly for-ward to me, no! no I will

fair---er was she than her flow---er---y bed; but when she did
she should come smi---ling---ly for-ward to me, no! no I will

fair---er was she than her flow---er---y bed; but when she did
she should come smi---ling---ly for-ward to me, no! no I will

fz *p*

spy me, O, then.... did she fly..... me; not heed---ing nor
spite her: I'll shun.... her and slight.... her, and cold and un---

fz *p*

spy me, O, then.... did she fly..... me; not heed---ing nor
spite her: I'll shun.... her and slight.... her, and cold and un---

fz *p*

spy me, O, then.... did she fly..... me; not heed---ing nor
spite her: I'll shun.... her and slight.... her, and cold and un---

fz *p*

spy me, O, then.... did she fly..... me; not heed---ing nor
spite her: I'll shun.... her and slight.... her, and cold and un---

hear-ing one word that I said. Why did she fly, when I wish'd her to
feel---ing as mar---ble I'll be. What do I care, e'en though she des---

hear-ing one word that I said. Why did she fly, when I wish'd her to
feel---ing as mar---ble I'll be. What do I care, e'en though she des---

hear-ing one word that I said. Why did she fly, when I wish'd her to
feel---ing as mar---ble I'll be. What do I care, e'en though she des---

hear-ing one word that I said. Why did she fly, when I wish'd her to
feel---ing as mar---ble I'll be. What do I care, e'en though she des---

I say lovely Phillis.

R.L.P.

stay? it is not well done, to . . . . drive lo____vers a___
pair? her hands let her ring, I . . . . will mer____ri____ly

stay? it is not well done, to . . . . drive lo____vers a___
pair? her hands let her ring, I . . . . will mer____ri____ly

stay? it is not well done, to . . . . drive lo____vers a___
pair? her hands let her ring, I . . . . will mer____ri____ly

stay? it is not well done, to . . . . drive lo____vers a___
pair? her hands let her ring, I . . . . will mer____ri____ly

way; for they'll sing fa la la la la la la la la, they'll
sing; I will sing fa la la la la la la la la, I'll

way; for they'll sing fa la la la la la la la la, they'll
sing; I will sing fa la la la la la la la la, I'll

way; for they'll sing fa la la . . . . . la, they'll
sing; I will sing fa la la la, I'll

way; for they'll sing fa la la la, they'll
sing; I will sing fa la la la, I'll

sing fa la la la la la la la la la la la la la.

sing fa la la la la la la la la la la la la la.

sing fa la la la la la la la la la la la la la.

sing fa la la la la la la la la la la la la la.

1st Verse. 2nd Verse.

D2287/27
ICM 386335
27

To his friend
HERMAN FRITSCH.

ABSENCE

(Auf der Wanderschaft)

SONG

RCM London

English Version by MISS C. ASCROFT. German Words by W. OSTERWALD.

MUSIC

BY

L. SAMSON.

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ABSENCE.

(AUF DER WANDERSCHAFT.)

English Version by Miss C. ASCROFT.
German Words by W. OSTERWALD.

Music by L. SAMSON.

Andantino con moto.

VOICE. PIANO.

My love o'er far off lands has gone to wan _ _ _ der, And
Mein Schatz ist auf der Wan _ der_schaft so lan _ _ _ ge, Gott

time but makes this heart forlorn grow fon _ _ _ der; I
weiss, wo _ her er nimmt die Kraft zum Gan _ _ _ ge; 'swœr'

cresc.

would that he no more might roam A _ way from fa _ ther _ land and home While

bes _ ser wollt er end _ lich nun sein' al _ ler _ letz _ te Rei _ se thun und

cresc.

I am left to weep o'er his ab _ _ _ _ sence.

keh ren mir zum Glü _ _ cke zu _ rü _ _ _ _ _ cke.

My

Mein

mo _ ther oft for work undone doth chide . . . . . me for _
mut _ ter hat den gan _ _ zen Tag zu schel _ _ _ ten, zu

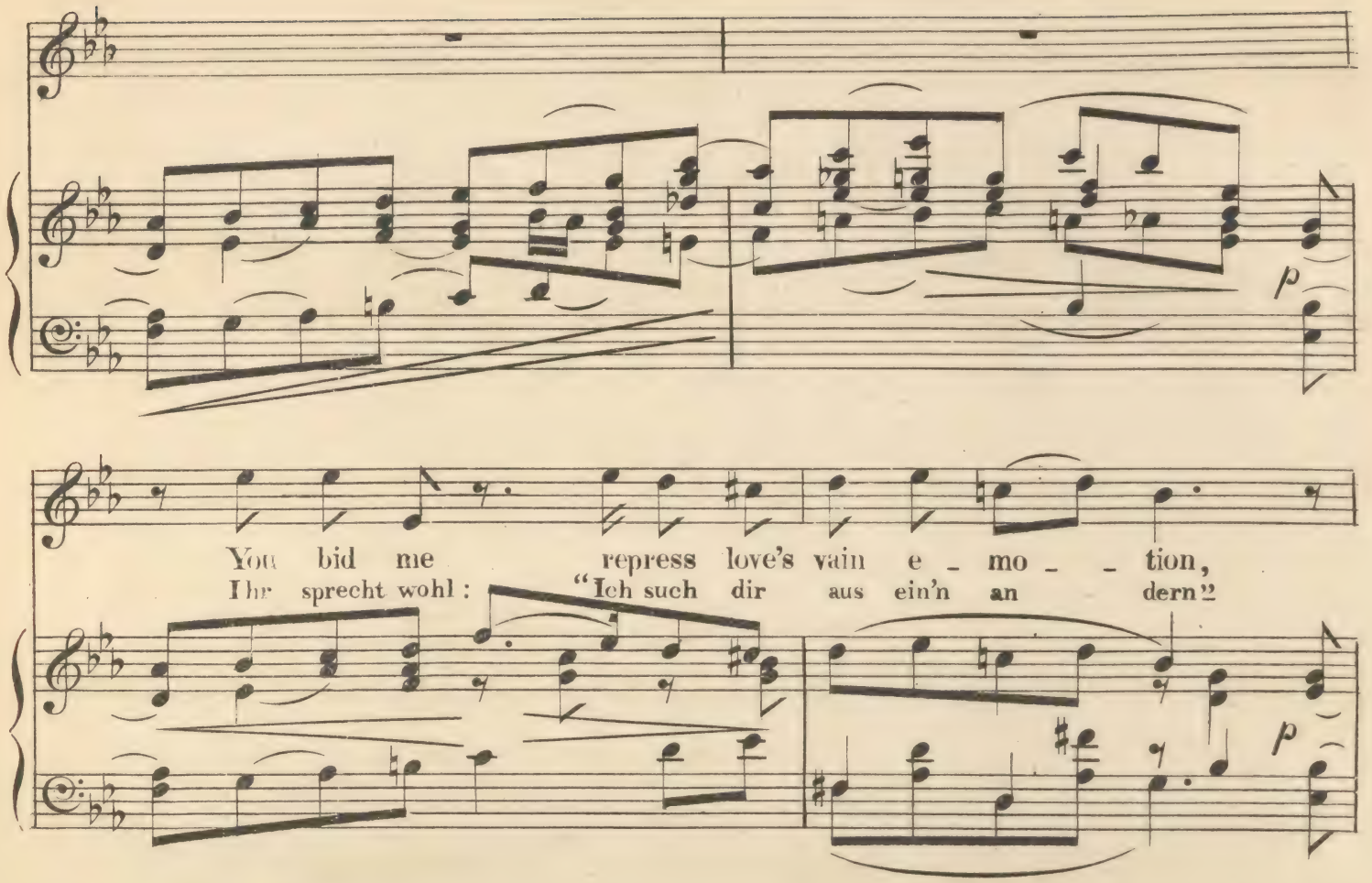
got _ ten lies the wool unspun be _ side . . . . . me Ah
Dank mach' ich ihr mei _ _ ne Sach' nur sel _ _ _ ten; ach

cresc.

me, no long_er should I sigh nor let each task un _ fin _ ished lie could
Gott, ich thœt ja Al _ les gern, wœr nur mein Schatz nicht gar so fern, dass

cresc.

I in rap _ ture gaze on my lov _ _ _ _ er.
ich an ihn ohn' Kœn _ _ ken kon'nt den _ _ _ _ ken.


You bid me repress love's vain e - mo - - tion,
Ihr sprecht wohl: "Ich such dir aus ein'n an dern"
p
no, mo - ther, when he shall cross a - - gain
Frau Mut ter, nein da wird nie was draus!
p
p
the o - - - - - cean, the
Vom Wan - - - - - dern wird

cresc.

heart he won in days of yore he'll
er zur rech - ten Stun - - de ruhn und

cresc. fz p cresc.

find his own for e - vermore; And ne'er a - gain he'll leave me, ah,
bald sein' letz te Rei - se thun und keh - ren mir zum Glü - cke zu -

f f

fz

ne - - - ver!
rü - - - cke.

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BRIGHT BE HER DREAMS,

SONG,

WORDS BY

Frederick Enoch.

MUSIC BY

HENRY SMART.

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SONG.

WORDS BY *FRED. ENOCH.* MUSIC BY *HENRY SMART.*

MOLTO MODERATO E TENERAMENTE.

VOICE.

PIANO FORTE

p

In the hush of summer

pp

night I pass thy window, Sweet! When the moon shines pearly

white..... On the dew drops at my feet..... And the

air a vi---gil keep-----ing A----round thy slumber

ppp

seems__ And I say "She is sleeping, sleeping

pp Ped

cres. e ritard. ritard.

sleeping,__ Bright be her dreams..... Bright be her

cres. colla voce. p

dreams".

Ped

p

p

In the still of summer

pp

morn I pass thy window, Sweet, When the lark first leaves the

corn... And the flow'r wakes at my feet,.. And the si----lent dawn is

pp

ppp

breaking With beau---ty in its beams And I say — "She is

cres. *cres. e ritard.*

waking, waking, waking, Bright be her

pp *Ped* *cres.* *cres. colla voce.*

dreams..... Bright be her dreams."

colla voce. *p* *Ped* *p*

pp

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THE PURE IN HEART SHALL MEET AGAIN	(for Contralto)	*H. SMART.*	2	6
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Mary

Dupl.

23

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Sweet bird that sing'st the
burthen of thy

ANDANTINO.

whole day long my song must be
And endless is thy theme, A tale of endless love,
Say is the burthen What else could fill thy

of thy song heart with glee;
The whole day long Or other hearts the same? thus move?

Tho' of - ten as thy notes I hear Mine ear they ne'er an -
Oh! may my song sweet nightingale, Like thine with love a -

cres f dim p

- noy, They breathe a feel - ing too sin - cere, And fill my heart with
- bound, An - o - ther ear like mine in - hale, And to the heart re -

cres f dim p

cres dim p

joy.
- sound.

2d V. The loco

pp dim morendo pp

pp dim morendo

IN D

TO

Miss Rachel Scott Russell.

O FAIR DOVE! O FOND DOVE!

SONG,

WORDS BY

Jean Ingelow,

MUSIC BY

ARTHUR S. SULLIVAN.

RCM London

Ent. Sta. Hall. *Price 4s/=*

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ASHDOWN & PARRY, HANOVER SQUARE.

THIS SONG IS PUBLISHED IN THE KEYS OF D & E.

O FAIR DOVE! O FOND DOVE!

SONG.

WORDS BY
JEAN INGELOW.

MUSIC BY
ARTHUR S. SULLIVAN.

Allegro moderato.

VOICE.

PIANO.

f

p

Me - thought the stars were blink - ing bright, And the old brig's sails un - furl'd; I

(A & P. № 6577.)

said, "I will sail to my love this night, At the o - ther side of the

cres:

world." I stepp'd aboard—we sail'd so fast—The sun shot up from the

cres:

dim:

f

bourne; But a dove that perch'd up - - on the mast, Did

dim:

f

rall:

p *UN POCO PIÙ LENTO.* *very tenderly.*

mourn, and mourn, and mourn. O fair dove! O fond dove! And

colla voce.

p *dolce.*

dove with the white breast! Let me alone, the dream is my own, And my

p

p

pp

heart is full of rest.... my heart is full of rest.

Tempo primo.

pp

f

My true love fares on

p

this great hill, Feed - ing his sheep for aye; I

look'd in his hut, but all was still, My love was gone a -

- way. I went to gaze in the fo - - rest creek, And the

cres: *f*

dove mourn'd on a - - pace; No flame did flash, nor

cres: *f*

dim: *rall:* *p* *UN POCO PIÙ LENTO.*

fair blue reek, Rose up to shew me his place. O last love! O

dim: *colla voce.* *p dolce.*

(A&P. Nº 6577.)

first love! My love with the true heart! To think I have come to

p *pp*

this, your home, And yet we are a - part ..... And yet we are a -

p *pp*

- part.

Tempo primo.

f

My

PED

love he stood at my right hand, His eyes were grave and sweet; Me -

✲ PED ✲ PED ✲

cres:

- thought he said, "In this far land, O .... is it thus we meet! Ah

p

cres:

p

con anima.

maid, most dear, I am not here, I have no place—

cres:

f

no part— No dwelling more by sea or shore, But on-ly in thy

p

dim:

p

f agitato.

rall:

heart! No dwelling more by sea or shore, But on-ly in thy

f agitato.

sf rall: sf

p ANDANTE.

heart! O fair dove! O

dim: e rall: *pp*

fond dove! Till night rose o - ver the bourne, The

PED ✲ PED ✲

cres: *dim:* *pp*

dove on the mast, as we sail - ed fast, Did mourn, and mourn, and

cres: *dim:* *pp*

PED ✲ PED ✲

morendo.

mourn . . . . . Did mourn, ... and mourn.

morendo. *ppp*

PED ✲

A LIST OF POPULAR SONGS.

L. ARDITI.

	Words by	s.	d.
Beauty, sleep. An English version of "L'Ardita"	*H. B. Farnie*	4	0

FRANZ ABT.

Only to meet	3	0	

SIR JULIUS BENEDICT.

The bird that came in spring	4	0	

JACQUES BLUMENTHAL.

The days are past	*Barry Cornwall*	4	0
Come to thy lattice. Serenade		4	0

FABIO CAMPANA.

Eyes!	*H. B. Farnie*	4	0
Good bye		4	0
One smile of thine. Arabian love song		4	0
The little gipsy		4	0
The twilight hour		4	0

MRS. ROBERT CARTWRIGHT.

Break, break	*Tennyson*	4	0

CLARIBEL.

The trefoil leaf		4	0

MISS DAVIS.

Footsteps of angels	*Longfellow*	3	0
The death of the old year	*Tennyson*	3	0
The destruction of Sennacherib	*Byron*	3	0
The evening song of the weary	*Mrs. Hemans*	3	0

VIRGINIA GABRIEL.

Tender and true	*Arthur Matthison*	4	0
One passed by		4	0
Change upon change	*E. B. Browning*	4	0
At her wheel the maiden sitting. Spinning song	*W. Storey*	4	0
A farewell	*F. A. Kemble*	4	0
Echo	*Christina Rossetti*	4	0
Ariel (A spirit came to me)		4	0
Little blossom		4	0

WILHELM GANZ.

Forget me not		4	0
When we went a gleaning	*H. B. Farnie*	4	0
I seek for thee in every flower		4	0
The murmuring sea		4	0
Sing, birdie, sing		4	0

E. N. GRAZIA.

Laugh while you may		3	0

P. D. GUGLIELMO.

The lover and the bird		4	0

J. L. HATTON.

Song should breathe of scents and flowers	*Barry Cornwall*	3	0
The goldsmith's daughter	*Thomas Oliphant*	3	0
Dream, baby, dream	*Barry Cornwall*	3	0
The blind boy	*Colley Cibber*	3	0
Fair daffodils	*Herrick*	3	0
It is the golden May-time		3	0
Oh! to be a sportive fairy		3	0
Starbeams		3	0
Memory		3	0
King Christmas		3	0

PAUL HENRION.

Captivity. (Que je voudrais avoir)		3	0

J. W. HOBBS.

When Delia sings. Canzonet		4	0

W. C. LEVEY.

Baby mine. Cradle song		4	0
Maritana, gay gitana		4	0

PROFESSOR MACFARREN.

	Words by	s.	d.
Nobody's nigh to hear	*Jean Ingelow*	3	0

BERNHARD MOLIQUE.

When the moon is brightly shining		4	0

G. MEYERBEER.

Noble signors, I salute ye! English version of "Nobil donna" (Huguenots)		3	0
Page's song (ditto) No, no, no		3	0

JOHN OWEN (Owain Alaw Pencerdd.)

Shy Robin. Welsh Song		4	0

ELIZABETH PHILP.

Oh! why not be happy?		3	0
River, O river		3	0

ALFRED PLUMPTON.

Go in peace. Sacred song		3	0
He giveth his beloved sleep. Sacred Song	*Mrs. Browning*	3	0
I thought of thee. Ballad	*N. P. Willis*	3	0
Lay me where the sunbeams linger. Ballad		3	0

ALBERTO RANDEGGER.

Joyous life. An English version of the popular canzone "Ben è ridicolo"		4	0

CHARLES SALAMAN.

Oh! if thou wert my own love		4	0
Cradle song	*W. C. Bennett*	4	0
I arise from dreams of thee	*Shelley*	4	0

LADY JOHN SCOTT.

Douglas, Douglas, tender and true		4	0

E. SILAS.

Rest! where shall we rest?		3	0

HENRY SMART.

The sailor-boy's mother		3	0
Only a rose		3	0
Come again, spring		3	0
Bird of my heart		3	0
Rose of May		3	0
I dream of thee at morn	*Barry Cornwall*	3	0

BOYTON SMITH.

There sits a bird on yonder tree	*Ingoldsby*	3	0
Merry bird! Merry bird		4	0
Bird of the wilderness	*The Ettrick Shepherd*	3	0

LOUIS SPOHR.

Rose softly blooming (Azor and Zemira)		3	0

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O fair dove! O fond dove	*Jean Ingelow*	4	0
What does little birdie say?	*Tennyson*	4	0
County Guy	*Sir Walter Scott*	4	0
The sailor's grave		4	0
Care is all fiddle-de-dee. A merry Christmas song		3	0
The Marquis de Mince-pie		3	0

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BERTHOLD TOURS.

The angel at the window		4	0

W. VINCENT WALLACE.

The coming of the flowers		3	0
They say that all things change		3	0
Say my heart can this be love		3	0
Softly ye night winds		3	0

MICHAEL WATSON.

Little birdie mine		3	0

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ST: AGNES' EVE.

WORDS BY
ALFRED TENNYSON.

MUSIC BY
ARTHUR SULLIVAN.

ANDANTE, NON TROPPO LENTO.

PIANO.

p *f* *sf* *dim.*

Deep on the convent roof the snows are sparkling to the

p *p*

cres. *dim.*

moon: My breath to Heav'n like va-pour goes: May my soul fol-low

cres. *dim.*

soon! The sha-dows of the con-vent towers Slant down the snow-y

p

mf *dim.*

sward, Still creeping with the creep_ing hours That lead me to my

mf *dim.*

CON ANIMA. *cres.*

Lord. Make thou my spi_rit pure and clear As are the frosty

p *cres.*

dim. rit.

skies, Or this first snowdrop of the year, That in my bo_som

dim. *colla voce.*

lies. As

p *cres.* *f* *dim.* *p*

these white robes are soil'd and dark To yon - der shi - ning

cres.

ground; As this pale ta - per's earth - ly spark, To

cres.

yon - der ar - gent round; So shows my soul be -

cres.

- fore the Lamb, My spi - rit be - fore Thee;

mf *dim.*

So in mine earth - ly house I am, To that I hope to

mf *dim.*

CON ANIMA. *cres.*

be. Break up the Heav'ns, O Lord! and far, Thro'

p *cres.*

Ped: ✲ Ped: ✲

mf

all yon star - light keen, Draw me, thy bride, a

mf

Ped: ✲ Ped: ✲

glit - t'ring star, In rai - ment white and clean. He

Più vivo. *agitato.*

lifts me to the gold - en doors; The flashes come and

agitato.

p

cres molto.

go; All Heav'n bursts her star - ry floors, And

cres molto.

sempre cres.

strows her lights be - low, And deep - - ens on and

sempre cres.

f

ad lib.

up! the gates Roll back, and far with -

f

Quasi Recit.

- in For me the Heav'n - ly Bride - groom waits To make me

trem.

ANDANTE UN POCO VIVO.

pure of sin.

fff *sf* *sf* *sf*

Ped: Ped:

mf

The Sab - baths of E -

sf *mf* *arpeggio.*

Ped:

- ter - - ni - ty, One Sabbath deep and wide, — A

Ped: Ped: Ped:

St Agnes' Eve.

cres.

light up-on the shi-ning sea — The Bride-groom with his

cres.

Ped: ✻ Ped: ✻ Ped: ✻ Ped: ✻

f Animato.

bride! The Sab-baths of E - - ter - - ni-ty —

cres - - - - - *f*

Ped:

f

One Sabbath deep and wide — A light . . . . . .

f

Ped:

. . . on the shi - - - - - - - - ning

sea, The Bride-groom and his bride!

Ped: Ped:

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HEN ADAMS.		
GRIM, D and F ..	D to F♯	*Mr. Edward Lloyd*
L, B♭, C and E♭ ..	A to D	*Mr. Maybrick*
FOR THEE, A♭ and C	E♭ to E♭	*Mr. Maybrick*
IANY LASS, A♭, B♭ & C	E♭ to E♭	*Mr. Edward Lloyd*
A LEAK E♭	B♭ to E♭	*Mr. Maybrick*
Y'S SAKE, E♭ & F ..	D to F	
TLE HERO, B♭, C, & D	B♭ to D	*Mr. Maybrick*
S, B♭, C, and D ...	D to F	*Mr. Redfern Hollins*
INGS' SONG, E♭ ..	G to E	*Signor Foli*
N OF THE CITY, D & F	A to D	*Mdme. Patey*
OMPANY, F, G, and A	C to F	*Mr. Edward Lloyd*
SHIPMITE, B♭, C, & D	B♭ to D	*Mr. Maybrick*
VER CUP, E♭ and F ..	G to D	*Mr. Maybrick*
EE, C, D, and E♭ ..	G to D	*Mr. Maybrick*
REWELL, D and E♭..	B to E	*Mr. Santley*
SATIAN MOUNTAINS and F ..	D to F	*Mr. Edward Lloyd*
ILTON AIDÉ.		
ER OR FORGET, D & F	D to C	
YES, OR BLUE, B♭ ..	D to E♭	*Mr. Maybrick*
TER AUSTIN.		
IDEN AND THE HERCOCK, D ..	D to F♯	*Miss De Fonblanque & Miss Larkcom*
. BEHREND.		
F and A♭	C to D	*Miss Damian*
ND, G and A♭ ..	A to E	*Mr. Santley*
BARGE, D and F ..	C to E	*Mdme. Patey*
LUMENTHAL.		
ND IN MINE, G and B♭	C♯ to E	*Mr. Edward Lloyd*
E AND RAIN, F, G, & A	A to D	*Mdme. Ant. Sterling*
ID OF THE RIVER, F	A to E	*Mdme. Marie Roze*
LDREN'S KINGDOM, E♭ nd G	B♭ to E♭ G to D	*Mdme. Ant. Sterling*
PILGRIM, E♭ and F	C to E♭	*Mrs. Osgood*
DERIC CLAY.		
HN, D and E.. ..	A to D	*Mr. Santley*
DERED DOWN THE AIN SIDE, C and E♭	C to G	*Miss Mary Davies*
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EAUTIFUL, D and F	C♯ to E	
OVE IS LATE, E, F, ...	C to C	
'S NONE LIKE C and E♭ ..	B to E	
COTTAGER TO HER , F and A♭ ..	C to D	
NOWSTORM, C and E	B♭ to D	
APER AND THE RS. E♭, F, and G	B♭ to E♭	*Mdme. Ant. Sterling*
ND A ROSE, C and E	B to D	*Miss Damian*
OME, C, D, and E ..	D to D	*Mr. Edward Lloyd*
B♭, C, and D ..	B♭ to E♭	*Mdme. Trebelli*
GAIN, E♭, F, and A..	B♭ to C	*Mdme. Ant. Sterling*
TER LAND, A and C	B to E	*Mdme. Ant. Sterling*
O LOVE AND THE ; and A ..	D to E	*Mdme. Sherrington*
, D and E♭	C to F	*Mdme. Sherrington*
DREAM, C and E ..	B to D	*Mdme. Marie Roze*

	Compass of 1st key.	Sung by
COTSFORD DICK.		
THE IVORY GATE, D and F ..	A to D	*Mdme. Ant. Sterling*
LOUIS DIEHL.		
THE PHANTOM SHIP, E & F..	B to E	*Mr. Santley*
A MAID OF KENT, G & B♭ ..	F to G	
GOING TO MARKET, C, D & E♭	B to E	*Miss A. Larkcom*
THE LIGHTS OF LONDON TOWN, C and E♭ ..	C to E	*Miss Damian*
A. SCOTT GATTY.		
THE GOLDEN SHORE, E♭ ..	B♭ to E♭	
ROTHESAY BAY, E♭	D to E♭	
ONE MORNING, OH! SO EARLY, A♭ and B♭ ..	A♭ to F	*Miss Mary Davies*
THE GALLANTS OF ENGLAND, A♭ and B♭ ..	C to E♭	*Signor Foli*
CECILE HARTOG.		
SWINGING, E♭ and F	C to F	*Miss Mary Davies*
GOOD-NIGHT, BUT NOT GOOD-BYE, E♭ ..	F to G	*Mr. Levetus*
GERALD M. LANE.		
SWEET LONG AGO, C and E♭..	C to E	*Miss C. Elliott & Miss Clara Myers*
THEO. MARZIALS.		
NEVER TO KNOW, F, G, & A♭	C to C	*Miss Damian*
WHEN MY JIM COMES HOME, B♭ and C	C to E	*Miss Larkcom*
ONLY FRIENDS, C, E♭, and F	C to C	*Mdme. O. Williams*
JUST AS WELL, E♭ and F ..	E♭ to E♭	*Miss A. Larkcom*
IN THE NORTH COUNTREE, E♭ and F	D to E♭	*Miss Mary Davies*
IF ONLY, E♭ and F	C to E♭	*Miss Damian*
LOVING YET LEAVING, E♭ & F	C to E♭	*Mr. Barringt. Foote*
MY LOVE IS COME, C and D ..	C to E	*Mr. Oswald*
THE MILLER AND THE MAID, D, E♭, and F.. ..	B to D	*Miss Mary Davies*
ROCHESTER BELLS, E♭ and F	E♭ to G	
A SUMMER SHOWER, E♭ and F	D to E♭	*Miss Mary Davies*
TWICKENHAM FERRY, E♭ & F	B♭ to E♭	*Miss Mary Davies*
THREE SAILOR BOYS, A♭ & B♭	E♭ to E♭	*Mr. Santley*
J. L. MOLLOY.		
THE ROLL OF THE DRUM, G, A, and C	A to C	*Mr. Barringt. Foote*
BÉBÉE, E♭ and F	E♭ to E♭	*Miss De Fonblanque & Miss Larkcom*
HONEYMOON, C and E♭ ..	A to D	
BUT — ! C and E♭	C to D	
CHILDREN'S PRAYERS, D, E♭, and F	D to D	*Mdme. Ant. Sterling and Miss Santley.*
COLIN'S LOVE LETTER, E♭ ..	B♭ to F	*Miss Mary Davies*
THE WAY OF THE WORLD, D, E, and F	D to D	*Mr. Barringt. Foote*
THREE MERRY MEN, D and F	A to D	*Mr. Barringt. Foote*
ALWAYS TOGETHER, D, F, & G	A to B	*Mdme. Ant. Sterling*
GREAT GRANDMOTHER, A, B♭, C, and D	B to C	*Mdme. Sherrington*
THE BOATSWAIN'S STORY, C, D, and E♭ ..	G to D	*Mr. Santley*
TWENTY-ONE, F, G, and A ..	C to C	*Mdme. Ant. Sterling*
THE KERRY DANCE, E♭ and F	C to F	*Mdme. Sherrington*
THE LONG AVENUE, E♭, F, & G	G to B♭	*Mdme. Ant. Sterling*
LONDON BRIDGE, D and E ..	A to D	*Mr. Maybrick*
DARBY AND JOAN, F, G, and A	C to C	*Mdme. Ant. Sterling*
THE KING'S HIGHWAY, C & D	G to F	*Mr. Maybrick*
MY LOVE HAS GONE A-SAILING, E♭	B♭ to E♭	*Mdme. Edith Wynne*

	Compass of 1st key.	Sung by
FRANK L. MOIR.		
THRO' THE SUNSET, C and D	F to A	*Mr. Edward Lloyd*
BRING HIM BACK AGAIN, ..	E to F	*Miss Mary Davies*
GOOD-BYE, SWEET ROSE, E & G	B to C	*Miss D'Alton*
MAKING HAY, D and G ..	B to D	
ONLY ONCE MORE, E♭, F, & G	C to E♭	*Mr. Redfern Hollins & Mr. Oswald*
WAITING FOR THE KING, C and E♭	C to E	*Miss C. Samuell*
MRS. MONCRIEFF.		
FIFTY YEARS AGO, DEARIE D and F	A to D	*Mdme. Ant. Sterling*
O SWALLOW, SWALLOW, C & D	B to E	*Mr. Edward Lloyd*
C. PINSUTI.		
THE LAST WATCH, F and G..	F to G	*Mr. J. Maas*
THE NIGHT WATCH, A ..	G to E	*Mr. Barringt. Foote*
ARROW AND SONG, D and F..	G to D	*Mdme. Ant. Sterling*
HERBERT REEVES.		
HIGHWAYMAN JACK, C and D	A to D	*Mr. Barringt. Foote*
W. SLAUGHTER.		
SKETCHING THE VIEW, A♭ ..	E♭ to F	*Miss Larkcom*
ARTHUR SULLIVAN.		
THE LOST CHORD, F, G, A, & A♭	C to F	*Mdme. Ant Sterling*
MY DEAREST HEART, A♭ & B♭	C to A♭	*Mrs. Osgood*
LET ME DREAM AGAIN, C, D, and E♭	B to E	*Mdme. Nilsson*
LIVING POEMS, E♭ and F ..	B♭ to F	*Mdme. Edith Wynne*
SLEEP, MY LOVE, D♭ and F ..	A♭ to D♭	*Mdme. Patey*
ONCE AGAIN, D and F ..	C to E	*Mr. Sims Reeves*
GOLDEN DAYS, D	A to F	*Mdme. Patey*
LOOKING BACK, D and F ..	A to D	*Mdme. Patey and Mdme. Trebelli*
WILL HE COME? D and F ..	A to C	*Mdme. Patey*
HOPE TEMPLE.		
WHEN WE MEET, F, G, and A	C to D	*Miss D'Alton & Miss Henden War*
C. V. STANFORD.		
(Old Irish Melodies.)		
FATHER O'FLYNN, A♭, B♭, & C	A♭ to E♭	*Mr. Santley*
AN IRISH LULLABY, A♭ ..	E♭ to E♭	*Miss Mary Davies*
THE WILLOW TREE, C minor	C to E♭	*Mdme. Patey*
A. GORING THOMAS.		
SWALLOW SONG, B♭ and C ..	C to F	*Mdme. G. Burn & Miss Santley*
O! VISION ENTRANCING, F ..	D to G♯	*Mr. B. McGuckin & Mr. Ed. Lloyd*
WHAT WOULD I DO FOR MY QUEEN? C	C to E	*Mr. Leslie Crotty & Mr. Maybrick*
These three Songs are from the new opera, "Esmeralda."		
ALICE UPTON.		
HAD WE BUT KNOWN, B♭ & D	C to D	
A SUMMER IDYL, F and A♭	C to D	
F. E. WEATHERLY.		
UNCLE JOHN, E♭ and F ..	E♭ to E♭	*Mdme. Osborne Williams and Miss Larkcom*

*** **All the above Songs can be sung in public without fee or license.**

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RCM London

ST. AGNES' EVE.

ARTHUR SULLIVAN.

SYM: VOCE. MAGGIORE. MINORE. MAGGIORE. *PIU VIVO.*

ICE.

He lifts me to the golden doors And far within, for me the

RP.

7 16 8 21 8 10

Heavenly Bride-groom waits to make me pure of sin!

ff *sf* *sf* *sf*

The Sab - - - - - - - - - - baths of e - - - - - - - - - - ter - - - - - - - - - - ni - - - ty,

sf *f* 8va 8va 8va 8va

One Sab - - - - - bath deep and wide - A

8va 8va 8va

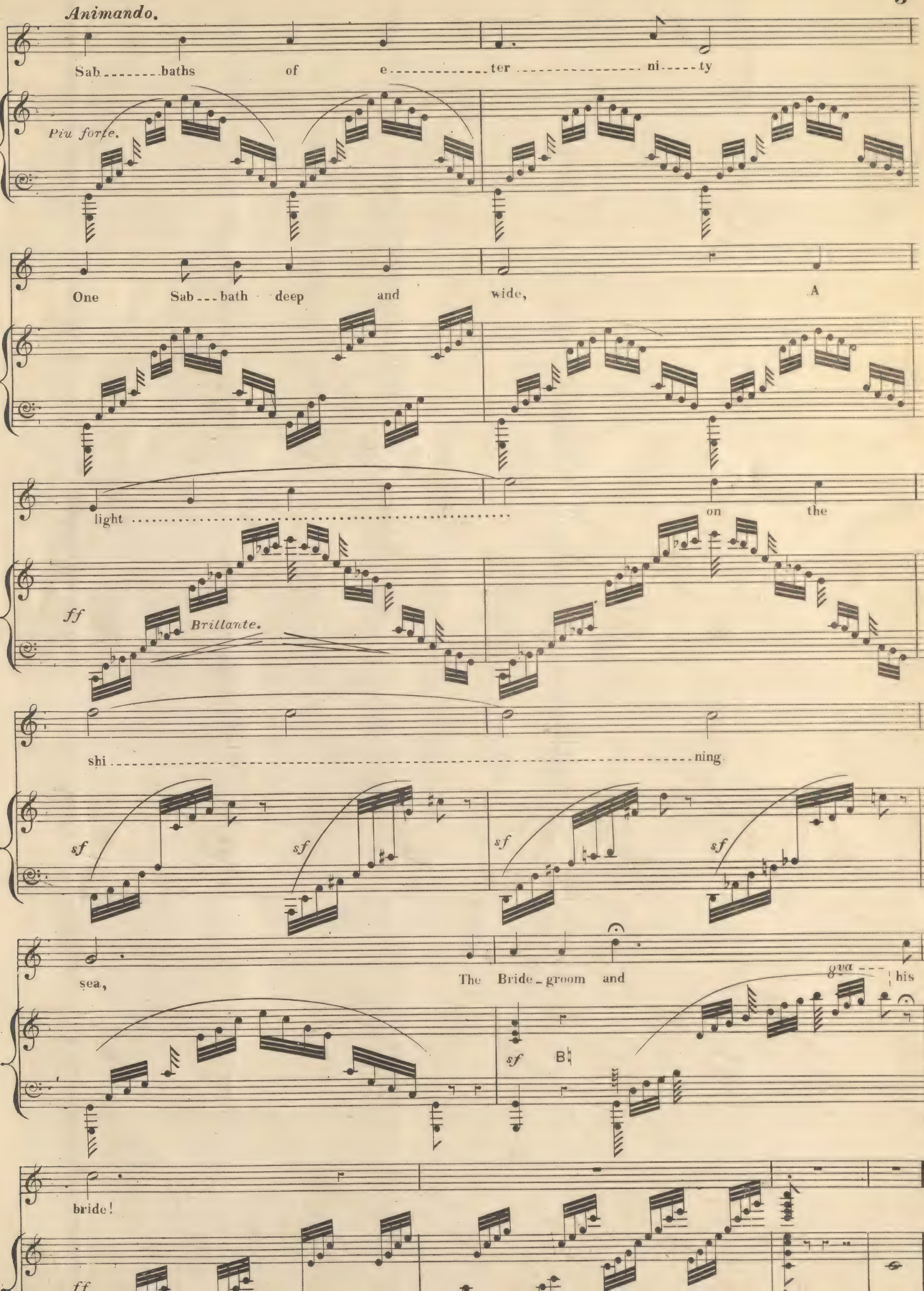
light up - - - on the shi - - - - - - - - ning sea, The

8va 8va 8va

(D♯)

Bride groom and his bride. The

8va 8va


Animando.
Sab.......baths of e..............ter.................ni.....ty
Piu forte.
One Sab...bath deep and wide, A
light ....
on the
ff
Brillante.
shi...................ning
sf
sea, The Bride_groom and his
8va
sf
B♮
bride!
ff

RCM London

B2829/31c

ST. AGNES' EVE.

ARTHUR SULLIVAN.

Andante non troppo lento.

SYM. VOCE.

VOICE.

that lead me to my Lord. Make thou my spi_rit pure and clear

ORGAN. OR HARMONIUM.

7 14 1 1

p

As are the frost_y skies, Or this first snowdrop of the year, That in my bo_som lies.

SYM. VOCE.

to that I hope to be. Break up the Heav'ns O Lord and far, Thro'

4 15 1 1

p

all yon star_light keen, Draw me, thy bride, a glit_t'ring star In rai_ment white and clean. He

Più Vivo.

lifts me to the gold_en doors, The flash_es come and go! All Heav'n bursts her star_ry floors, And

p *cres.* E♭

Ped: 8 & 16 ft.

strows her lights be_low, And deep_ens on and up, the gates Roll back and far with_in_"pure of

sin

P.F. The

Sabbaths of E_ter_ni_ty, One Sabbath deep and wide A light up_on the shining sea, The

f HARP. *Trem.* *p* ① ④

Bride_groom and his bride. The Sabbaths of E_ter_ni_ty, One Sabbath deep and wide, A light . . . .

Diaps 8. Prin Gt. 4ft. *cres.* *mf* (*Grand Jeu.*) *cres.* *f*

Trem. off Ped:

. . . . on the shi_ning sea The Bridegroom and his bride!

For Organ only. *f*

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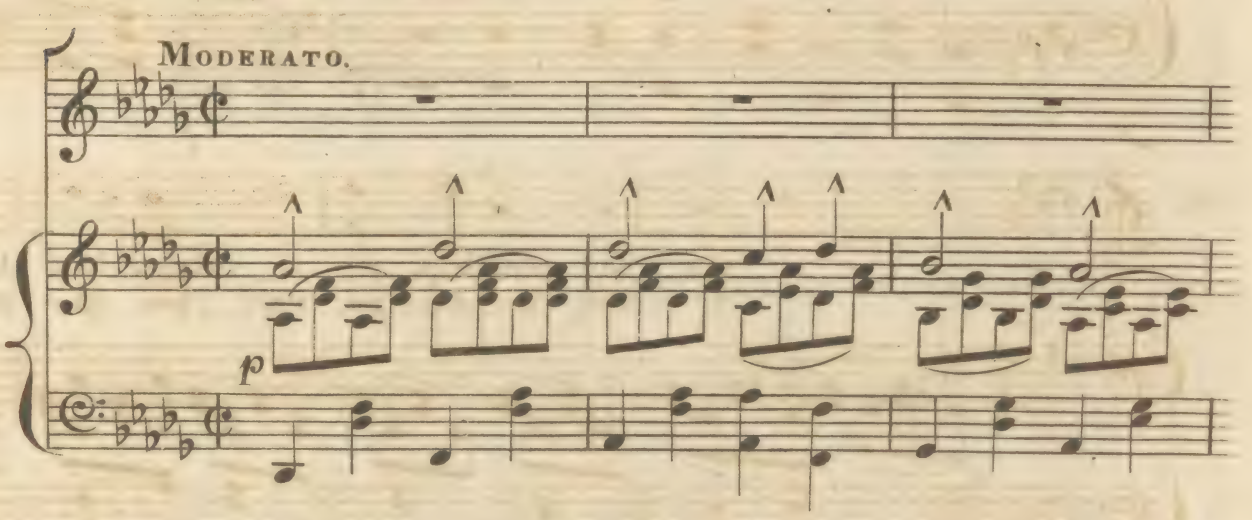
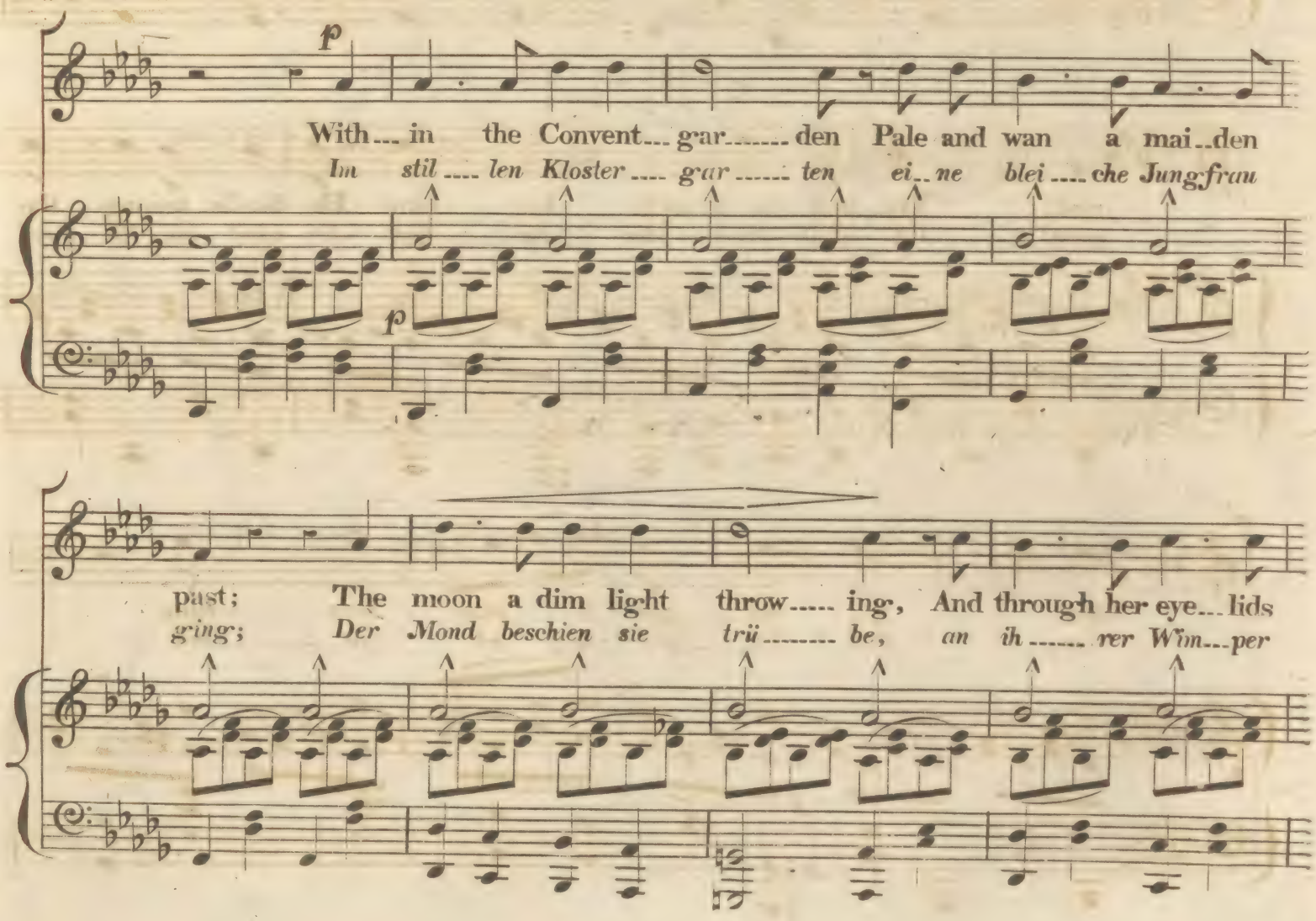
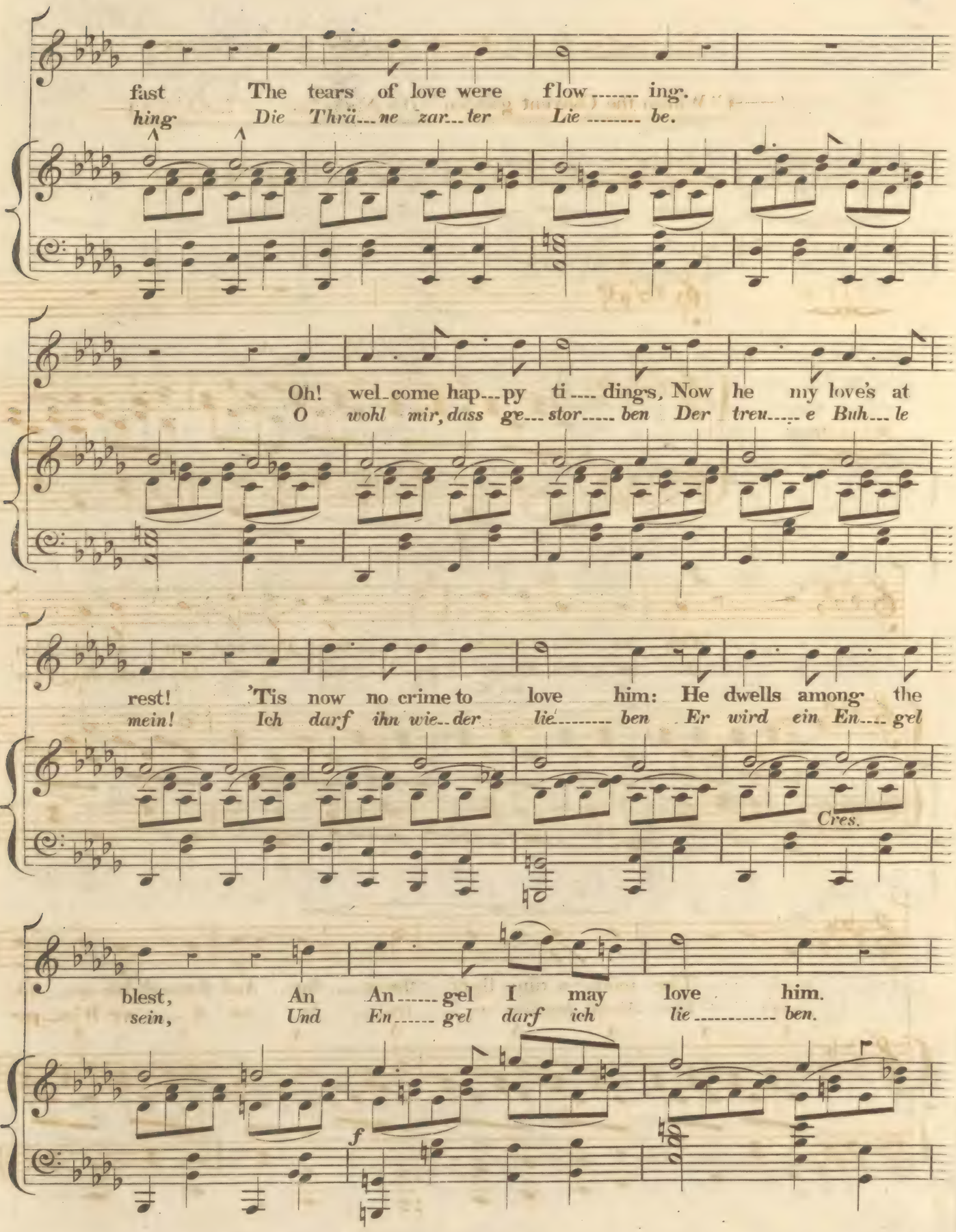





fast The tears of love were flow ..... ing.
hing Die Thrä... ne zar... ter Lie ..... be.
Oh! wel-come hap... py ti .... dings, Now he my love's at
O wohl mir, dass ge... stor ..... ben Der treu..... e Buh... le
rest! 'Tis now no crime to love him: He dwells among the
mein! Ich darf ihn wie... der lie ..... ben Er wird ein En.... gel
Cres.
blest, An An ..... gel I may love him.
sein, Und En ..... gel darf ich lie ..... ben.
f

p

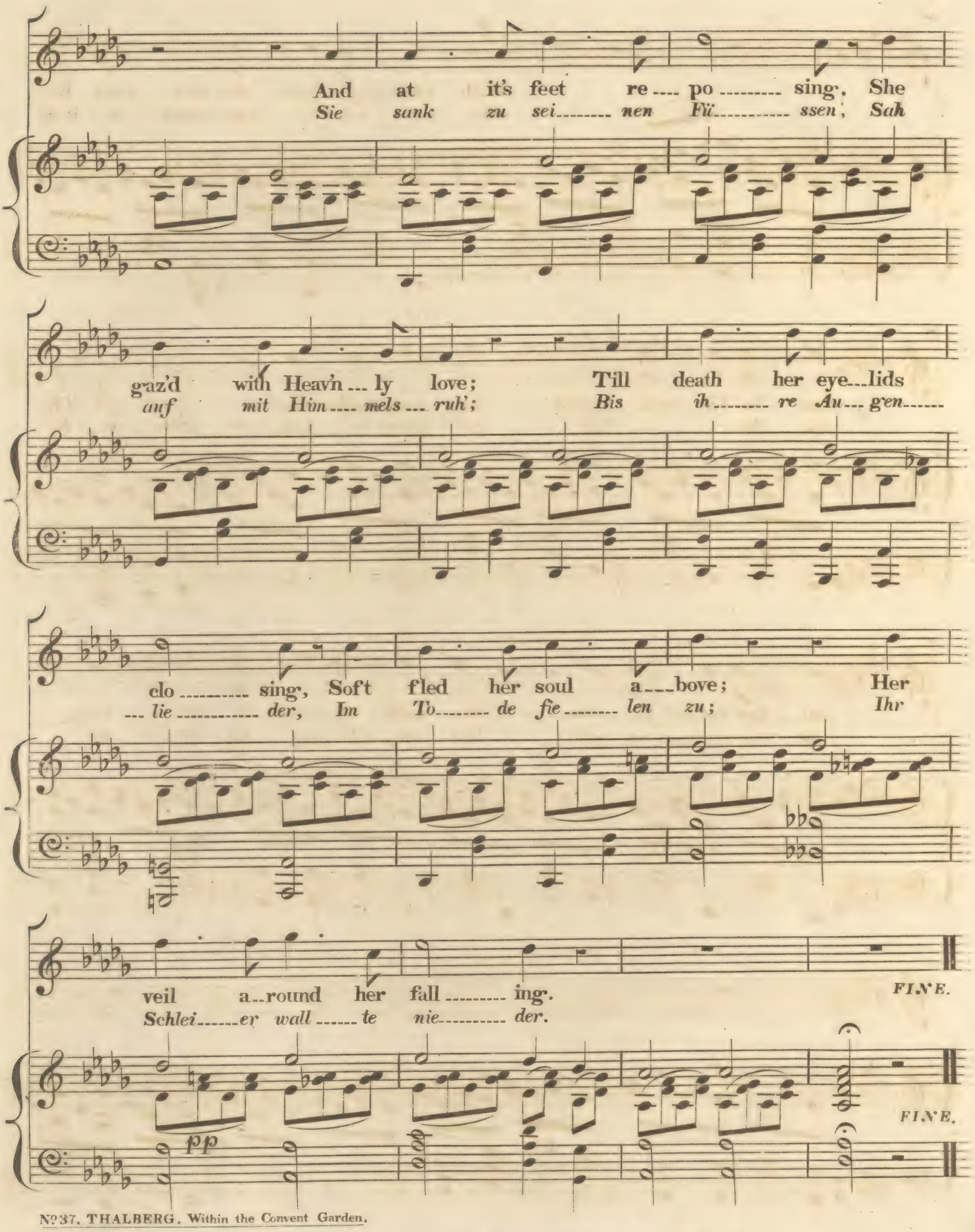
With trembling steps she hur .... ried Be...
Sie trat mit za .... gem Schrit .... te Wohl

Dim. *p*

... fore the Vir... gin's shrine; In moonlight shadow bur ... ied, The
zum Ma_ri ..... a bild; Es stand in lich_tem Schei .... ne, Es

im.... age beam'd di ... vine. So mild.... ly, sweet...ly smi ..... ling.
sah so mut .... ter...mild. Her — un .... ter auf die Rei ..... ne.

f *Dim.* *pp*



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VOICE.

PIANO.

p

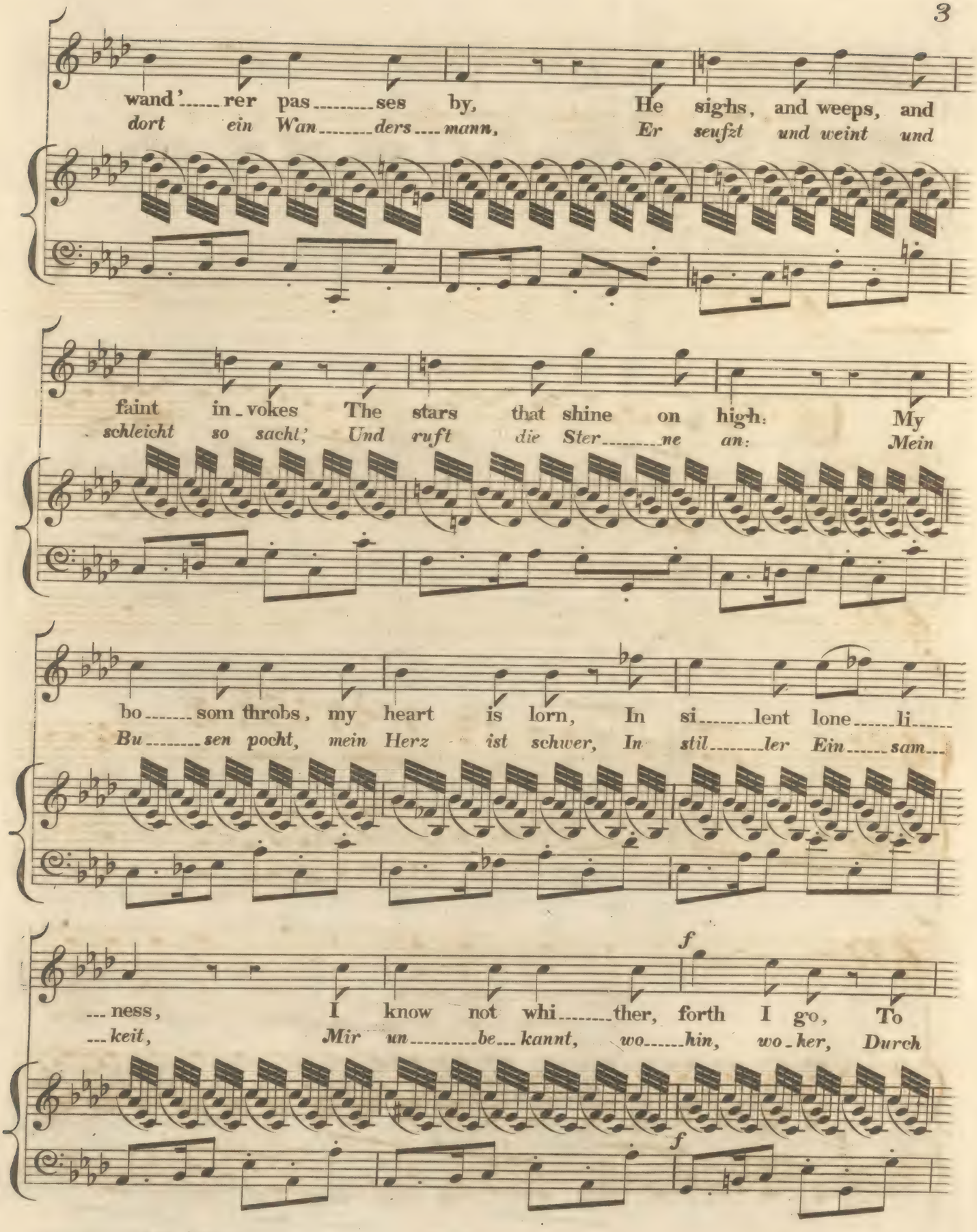
Cres.

ff

'Mid stor..... my winds, at dead of night, A

Im Winds ... ge...räusch, in stil..... ler Nacht, Geht

f


wand'rer pas ses by, He sighs, and weeps, and
dort ein Wan ders mann, Er seufzt und weint und
faint in vokes The stars that shine on high: My
schleicht so sacht; Und ruft die Ster ne an: Mein
bo som throbs, my heart is lorn, In si lent lone li
Bu sen pocht, mein Herz ist schwer, In stil ler Ein sam
f
ness, I know not whi ther, forth I go, To
keit, Mir un be kannt, wo hin, wo her, Durch
f

4

pp

woe or hap ---- pi ---- ness. Ye

wandl' ich Freud' und Leid; Ihr

Di---mi---nu---en---do

lit ---- tle stars a ---- bove me, A ----

klei ---- nen gold' ---- nen Ster ---- ne, Ihr

pp

---far, so bright ---- ly shi ---- ning,

bleibt mir e ---- wig fer ---- ne,

shi ---- ning, shi ---- ning, To

fer ---- ne, fer ---- ne, und

you would I trust un ---------- re ------
ach! ich ver------- traut' euch so

--- pi------ning! A
ger ---- ne! Da

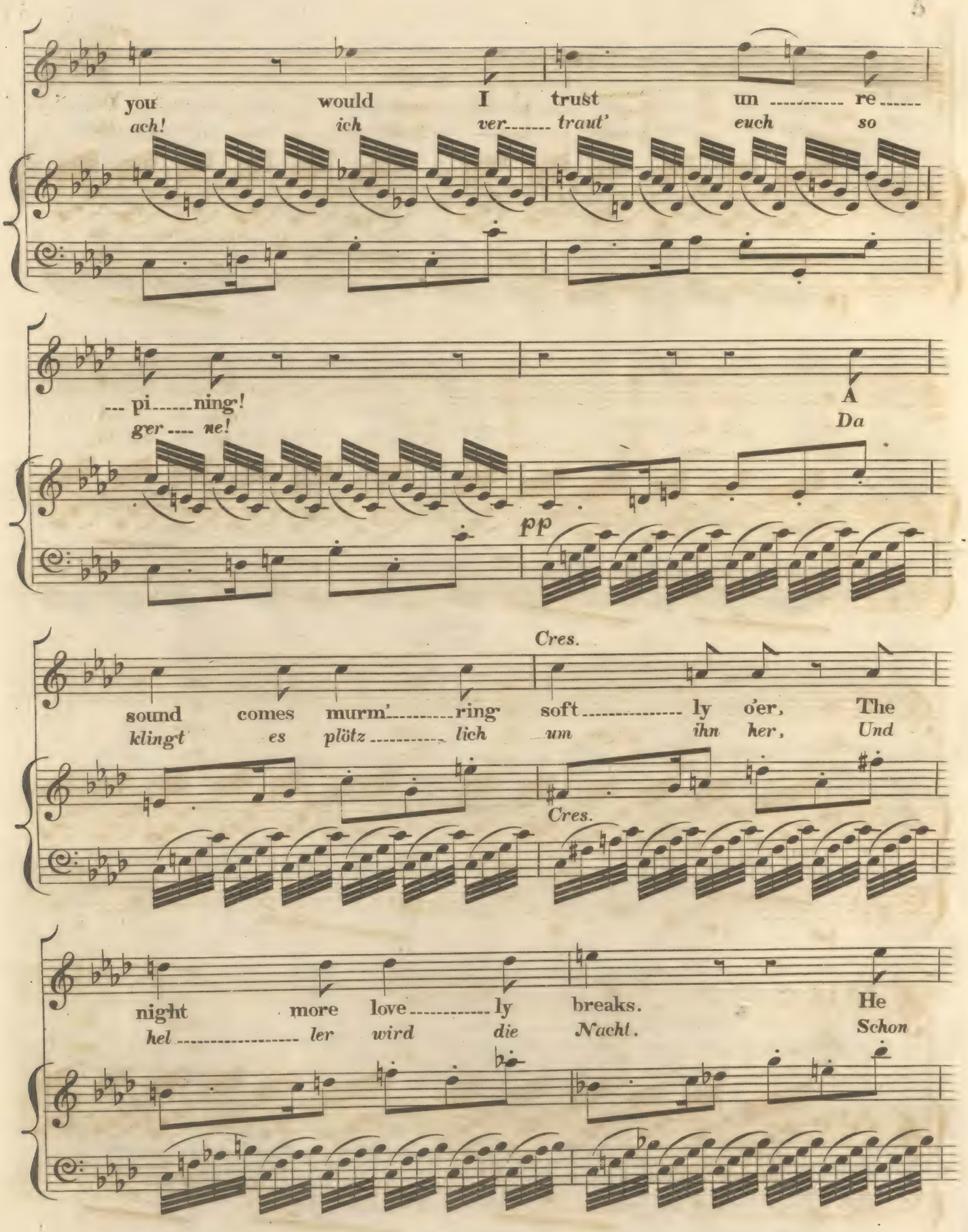
pp

Cres.

sound comes murm'---------ring soft ---------- ly o'er, The
klingt es plötz ---------- lich um ihn her, Und

Cres.

night more love ---------- ly breaks. He
hel ---------- ler wird die Nacht. Schon



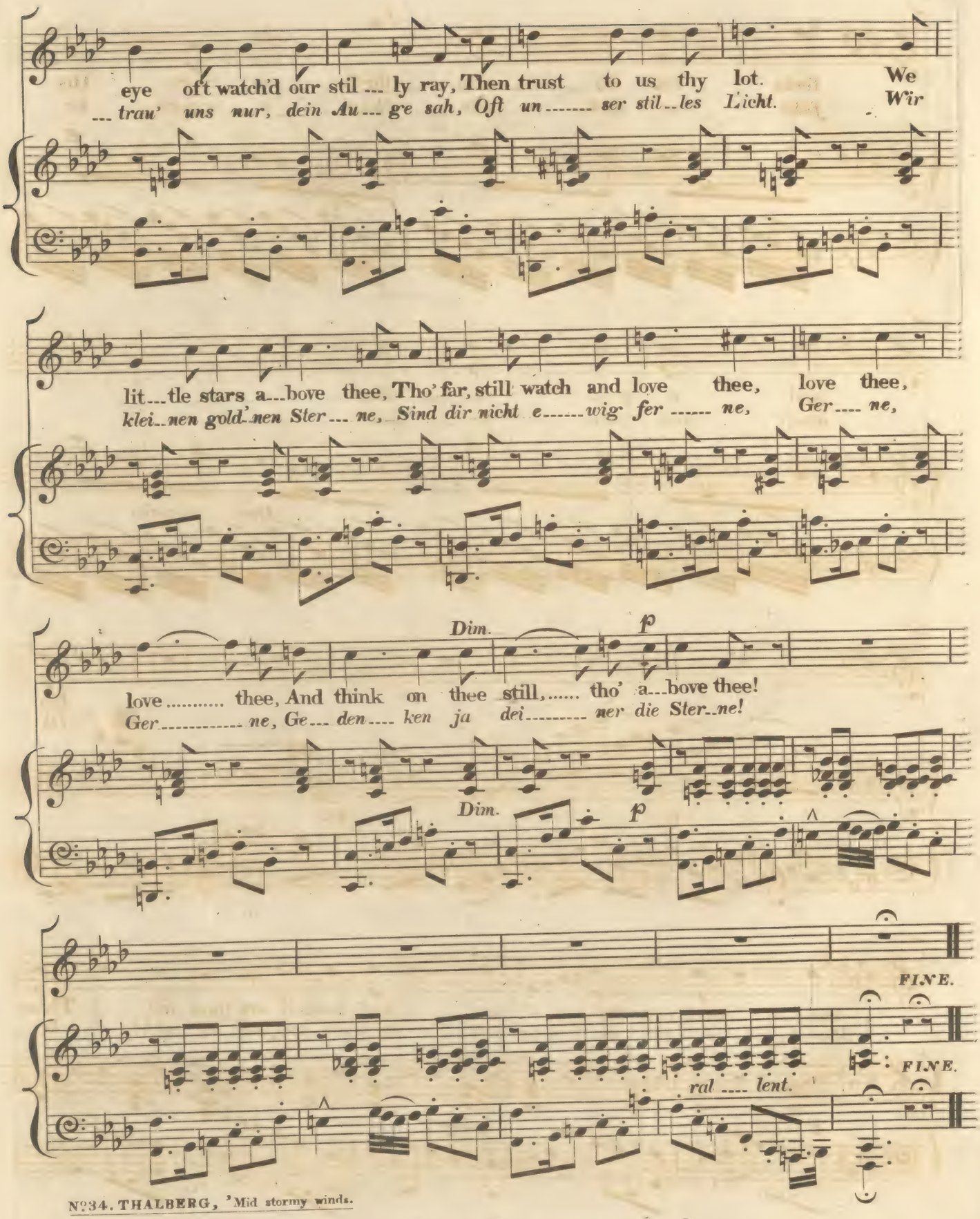
feels his bo ..... som throb no more, His
fühlt er nicht sein Herz so schwer, *Er*

soul a ... gain a ..... wakes.
dünkt sich neu er ..... wacht.

Dim ... inuendo.

Oh
Oh

Man! we're near tho' far a...way, And lone..ly art thou not, Thine
Mensch, du bist uns fern und nah, Doch ein-sam bist du nicht, Ver--



(Nº1721.) WESSEL & Cº Nº 6, Frith Street, Soho Square.

Gruss

SEINER TREUEN

an

FRIEDRICH AUGUST

den Geliebten

bei Seiner Zurückkunft aus England

den 9ten August 1844,

von

RICHARD WAGNER.

R.C.M. London

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Preis 10 Ngr.

Für eine Stimme mit Begleitung des Pianoforte.
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DRESDEN, C. F. MESER
Königl. Sächs. Hof- Musikalien-Handlung.

№ 289.

LIED.

In ruhiger Bewegung.

Tenore 1 e 2.

mf

Im treu-en Sach-sen-land er-tönt die fro-he Kun-de, von England's
Ein Volk, so stolz so gross hat gast-lich Dich em-pfan-gen, es stritt sich
In ste-ter Lieb' und Treu' wir wa-ren Dir nicht fer-ne, mit je-dem

Basso 1 e 2.

mf

fer-nem Strand sein Kö-nig kehrt zu-rück; sie klingt wie Ju-bel-ton, sie
um das Loos Dein Eh-renwirth zu sein; doch wenn von Ort zu Ort Dich
Ta-ge neu des Vol-kes Herz Dir schlug; die freundlich Dir ge-lacht, wir

p

sie klingt wie Ju-bel-ton, sie
doch wenn von Ort zu Ort Dich
die freund-lich Dir ge-lacht, wir

cresc.

f

p

geht von Mund zu Mun-de, der Va-ter preisst dem Sohn, das Kind dem Greis das Glück.
Ruh-mes-grüss' um-klan-gen, Du dachtest uns-rer dort, die Lieb' und Treu' Dir weih'n.
grüss ten sie, die Ster-ne, wir prei-sen jetzt die Macht die uns zu-rück Dich trug.

cresc.

f

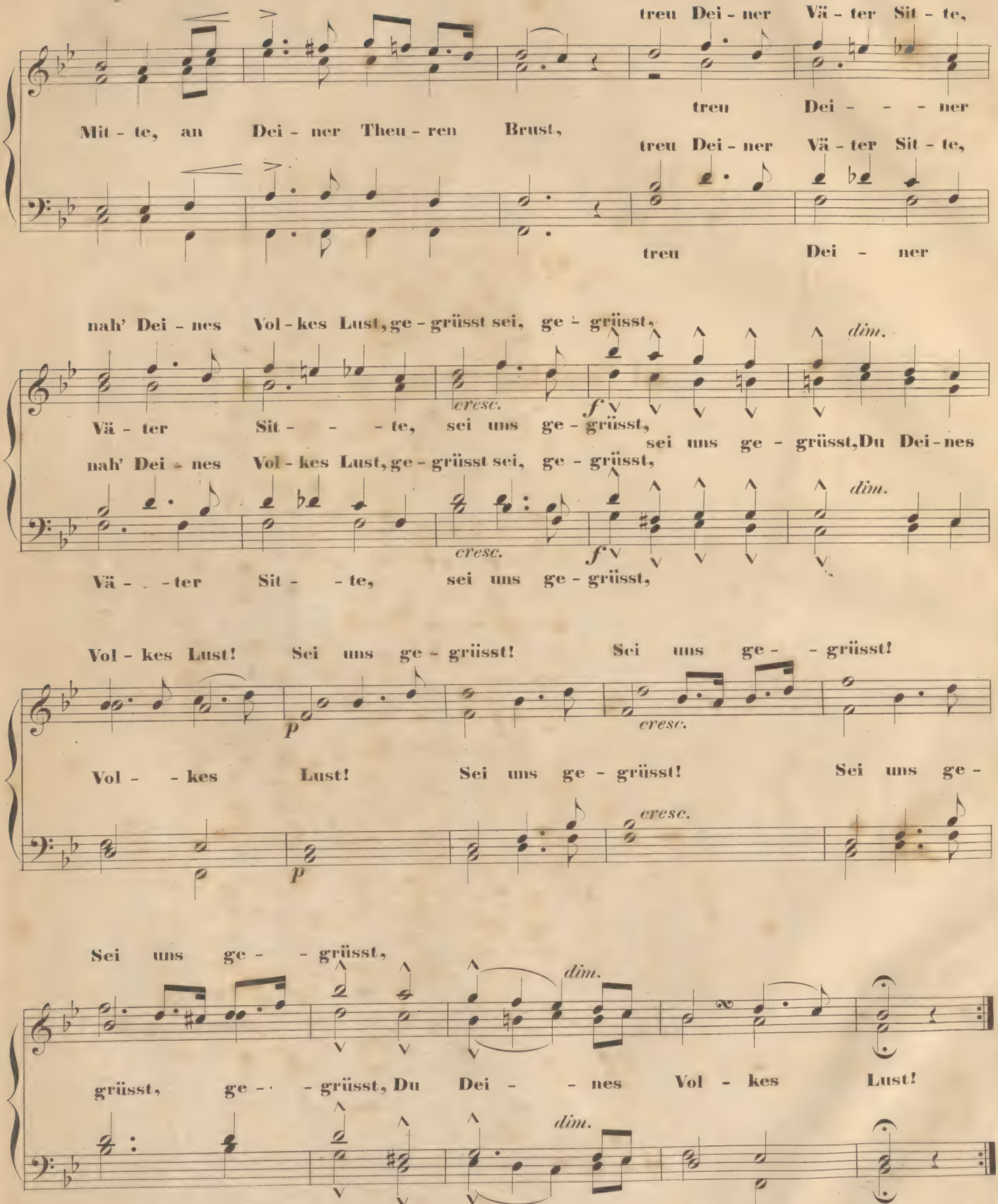
p

Sei uns ge-

Sei uns ge-grüsst! Sei uns ge-grüsst in Dei-ner Lie-ben

grüsst.....! Sei uns ge-grüsst, sei uns ge-grüsst in Dei-ner Lie- - -ben

Stich und Druck der Paez'schen Officin in Leipzig.


treu Dei - ner Vä - ter Sit - te,
treu Dei - - - ner
Mit - te, an Dei - ner Theu - ren Brust,
treu Dei - ner Vä - ter Sit - te,
treu Dei - ner
nah' Dei - nes Vol - kes Lust, ge - grüsst sei, ge - grüsst,
cresc.
f
dim.
Vä - ter Sit - - - te, sei uns ge - grüsst,
sei uns ge - grüsst, Du Dei - nes
nah' Dei - nes Vol - kes Lust, ge - grüsst sei, ge - grüsst,
cresc.
f
dim.
Vä - - ter Sit - - te, sei uns ge - grüsst,
Vol - kes Lust! Sei uns ge - grüsst! Sei uns ge - - grüsst!
p
cresc.
Vol - - kes Lust! Sei uns ge - grüsst! Sei uns ge -
p
cresc.
Sei uns ge - - grüsst,
dim.
grüsst, ge - - grüsst, Du Dei - - nes Vol - kes Lust!
dim.

73.

14

IN THE DEAD OF THE NIGHT

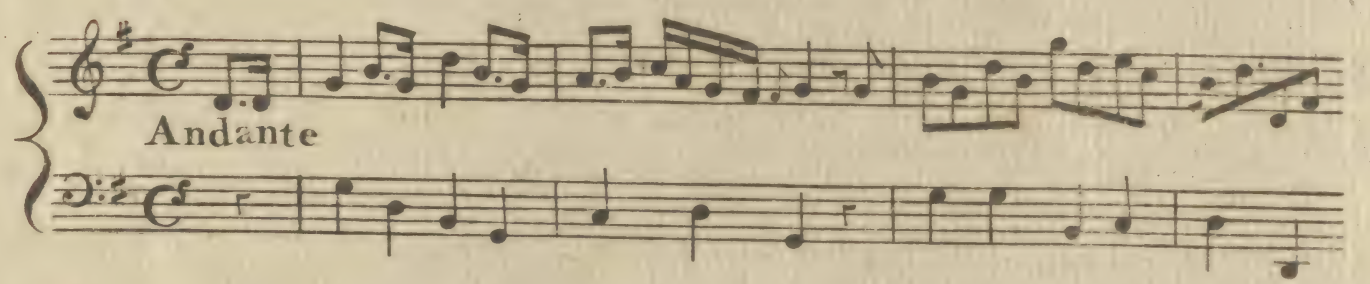
As Sung by

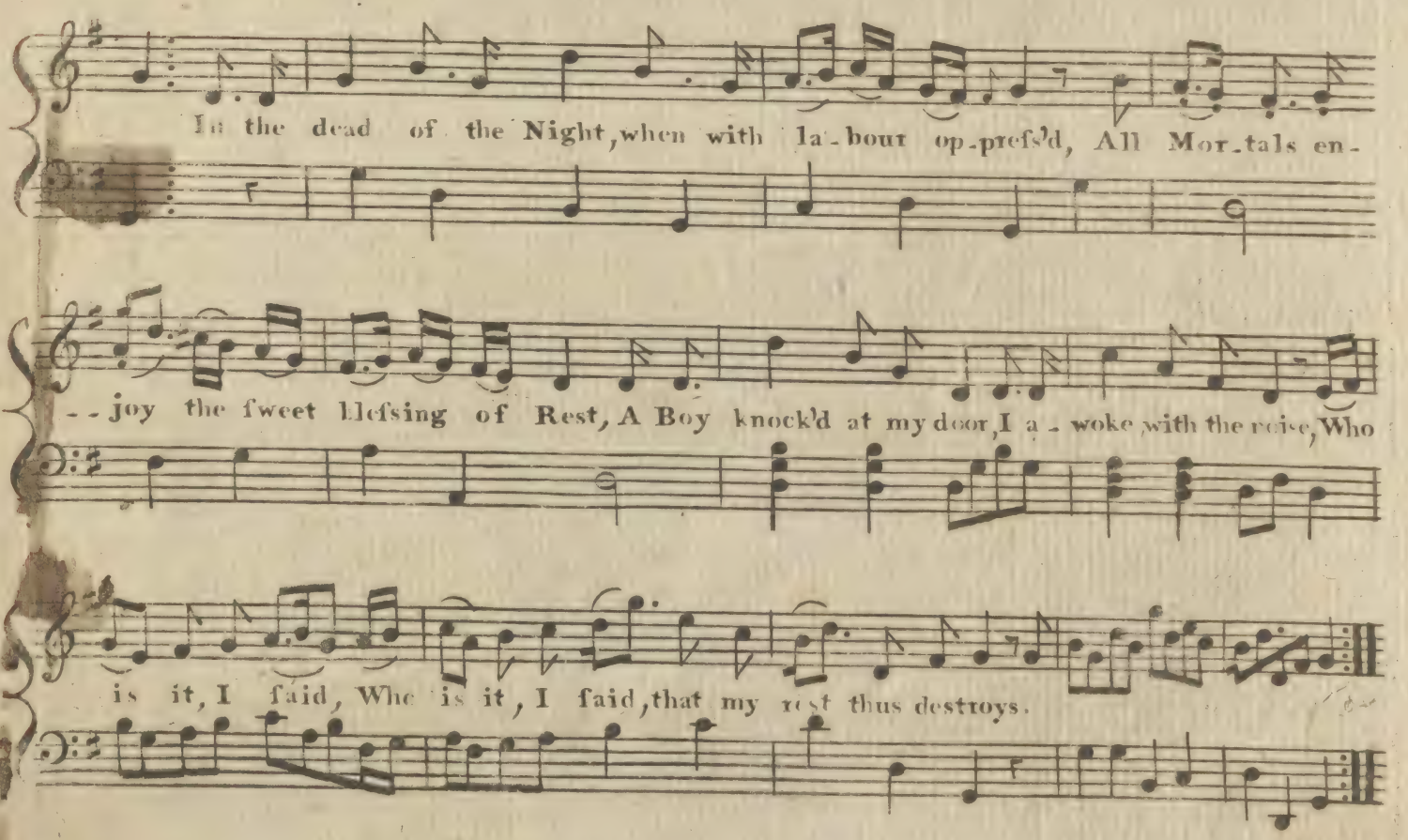
Mrs Jordan

in the

WEDDING DAY

Pr. 1s.





2

He answer'd ſo ſoftly, ſo gently, ſo mild,
I am a poor little unfortunate Child,
It's a cold rainy Night, I am wet to the ſkin,
And I have loſt my way ſo pray let me in.

3

In Compaſsion I roſe, and ſtriking a light,
I open'd a door when a Boy ſtood in ſight,
He had Wings at his ſhoulders, the rain from them dripp'd,
And with Bow, and with Arrows the Boy was equipp'd.

4

I ſtirr'd up my fire, ſet him down by my ſide,
And with a warm napkin the wet from him dry'd,
I chaf'd him all o'er to keep out the cold air,
And I wrung with my hands, the wet from his hair.

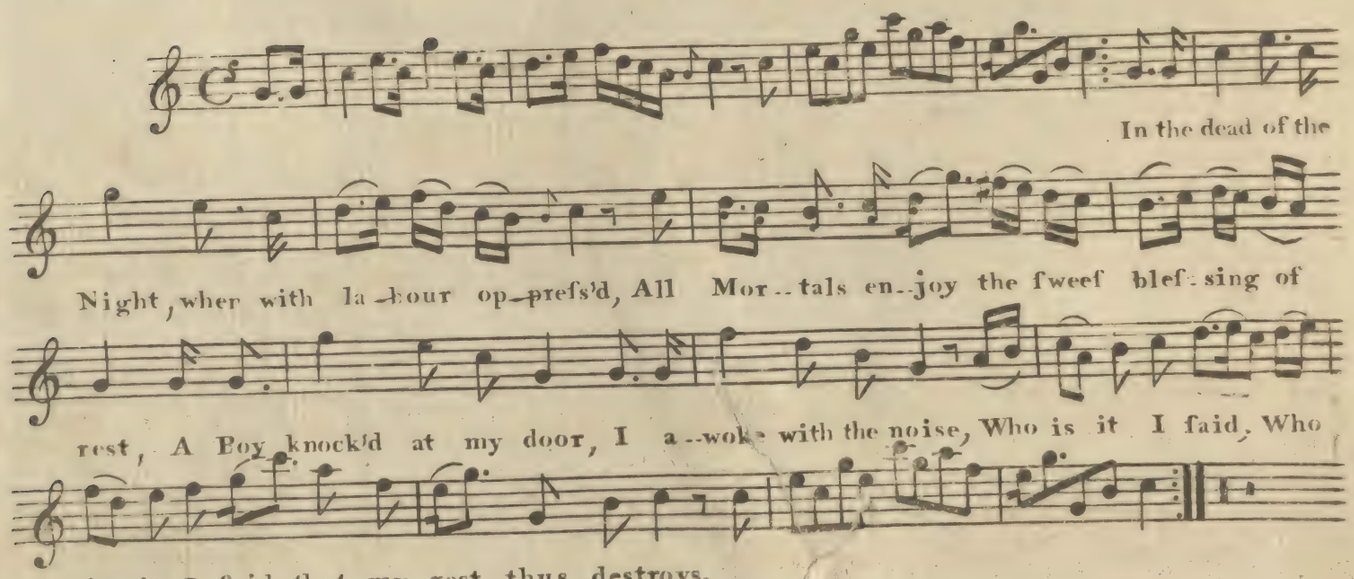
5

No ſooner from wet and from cold he found eaſe,
Than he took up his Bow, and ſaid Ma'am if you please,
I would fain, with your leave, by experiment know,
If the rain has not damag'd the ſtring of my Bow.

6

Then ſtraight from his Quiver an Arrow he drew,
Which he aim'd at my heart, and twang went the Yew,
My Bow is undamag'd, ſaid he, and my Dart,
But you will find trouble, in hearing the ſmart.

For the Guitar



No. 4

LYRISCHE STÜCKE

AUS DEN

Opern und Dramen,

VON

RICHARD WAGNER.

R.C.M. London

DER RING DES NIBELUNGEN.

VORABEND:

DAS RHEINGOLD.

No.		s.	d.
1.	Gesang der 3 Rheintöchter (2 Sopran und Alt)	8	0
2.	Erda's Warnung an Wotan (Alt)	4	0
3.	Loge's Gesang. "Immer ist Undank" (Tenor)	5	0

ERSTER TAG:

DIE WALKÜRE.

4.	Siegmund (Tenor). "Ein Schwert verhiess mir der Vater" ..	3	0
5.	Siegmund's Liebeslied (Tenor). "Winterstürme wichen dem Wonnemond"	3	0
6.	Id. id. (Bariton)	3	0
7.	Brünnhilde und Siegmund (Sopran und Tenor). "Siegmund! Sieh auf mich"	6	0
8.	Brünnhilde und Wotan (Sopran und Bass). "War es so schmählich, was ich verbrach"	8	0
9.	Wotan (Bass). "Leb'wohl, du kühnes, herrliches Kind" ..	3	6
10.	Liebeszauber (Bass)	3	6

ZWEITER TAG:

SIEGFRIED.

11.	"Es sangen die Vöglein" (Tenor)	2	6
12.	"Nothung! Nothung! Neidliches Schwert" (Tenor)	3	0
13.	"Hoho! Hoho! Schmiede mein Hammer" (Tenor)	2	6

DRITTER TAG:

GÖTTERDÄMMERUNG.

14.	Gesang der 3 Rheintöchter (2 Sopran und Alt)	8	0

DER FLIEGENDE HOLLÄNDER.

15 A & B.	Lied des Steuermanns. "Mit Gewitter und Sturm" (in B und G)	2	6
16.	Arie (Holländer). "Die Frist ist um"	5	0
17.	Duett (Holländer, Daland). "Ach, ohne Weib"	10	6
18.	Spinnerlied, für eine Sopranstimme. "Brumm' und summ" ..	3	0
19.	Ballade (Senta). "Traft ihr das Schiff im Meere an" ..	4	0
20.	Arie (Daland). "Mögst du mein Kind"	4	0
21.	Duett (Senta, Holländer). "Wie aus der Ferne"	9	0
22.	Matrosenlied für eine Tenorstimme. "Steuermann, lass'die Wacht"	3	0
23.	Cavatine (Erik). "Willst jenes Tag's Du nicht Dich mehr"	2	6

LOHENGRIN.

24.	Elsa's Traum (Sopran). "Einsam in trüben Tagen"	3	0
25.	Elsa's Gesang an die Lüfte. "Euch Lüften"	2	0
26.	Elsa's Ermahnung an Ortrud. "Du Aermste kannst wohl nie ermessen"	2	0
27.	Brautlied. "Treulich geführt"	2	0
28.	Lohengrin's Verweis an Elsa (Tenor). "Athmest du nicht"	2	6
29.	Lohengrin's Ermahnung an Elsa. "Höchstes Vertrauen hast du"	2	6
30.	Lohengrin's Herkunft. "In fernem Land"	2	6
31.	Lohengrin beim Abschied. "O Elsa! Nur ein Jahr"	2	6
32.	König Heinrich's Aufruf (Bariton). "Habt Dank, ihr Lieben"	2	0
33.	Lohengrin's Ankunft. "Nun sei bedankt, mein lieber Schwan"	2	0
34.	Brautscene, Duett (Lohengrin und Elsa) "Das süsse Lied" ..	6	0

DIE MEISTERSINGER von NÜRNBERG.

No.		s.	d.
35.	Pogner's Anrede (Bass). "Nun hört, und versteht mich recht"	3	6
36.	Walther vor der Meisterzunft (Tenor). "Am stillen Herd in Winterszeit"	3	0
37.	Id. id. (Bariton)	3	0
38.	Walther's Werbegesang (Tenor). "Fanget an! So rief der Lenz"	3	0
39.	Monolog von Sachs (Bass). "Was duftet doch der Flieder"	3	0
40.	Sachsen's Schusterlied (Bass). "Jerum, Jerum"	3	6
41.	Johannislied David's (Tenor). "Am Jordan St. Johannes stand"	2	0
42.	Monolog von Sachs (Bass). "Wahn, Wahn! Ueberall Wahn!"	3	0
43.	Walther's Traumlied (Tenor). "Morgenlich leuchtend" ..	3	0
44.	Id. id. (Bariton)	3	0
45.	Chor der Schuster (für 4 Männerstimmen). "Sankt Krispin"	2	0
46.	Id. id. Partitur und Stimmen, in 8vo	2	6
47.	Chor der Schneider (für 4 Männerstimmen). "Als Nürenberg belagert war"	2	0
48.	Id. id. Partitur und Stimmen, in 8vo	2	6
49.	Quintett (2 Sopran, 2 Tenor und Bass). "Selig wie die Sonne"	3	0
50.	Eva's Taufspruch (Sopran). "Selig wie die Sonne"	2	6
51.	Gruss an Sachs (Chor für S. A. T. B.) "Wach' auf, es nahet"	1	6
52.	Id. id. (Sopran allein)	1	6
53.	Walther's Preislied (Tenor). "Morgenlich leuchtend" ..	3	0
54.	Id. id. (Bariton)	3	0
55.	Sachsen's Schlusslied (Bass). "Verachtet mir die Meister nicht"	3	0

RIENZI.

56.	Terzett (Rienzi, Adriano, Irene). "O Schwester, sprich" ..	9	0
57.	Duett (Adriano, Irene). "Er geht und lässt dich meinem Schutz"	8	0
58.	Arie des Friedensboten. "Ich sah die Städte"	2	6
59.	Arie (Adriano). "Gerechter Gott"	5	0
60.	Schlachthymne (für eine Stimme). "Auf, Römer, auf" ..	3	0
61.	Arie (Rienzi). "Baut fest auf mich."	3	0
62.	Gebet (Rienzi). "Allmächtiger Vater"	3	0
63.	Duett (Rienzi, Irene). "Verlässt die Kirche mich"	9	0
64.	Cavatine hieraus (Rienzi). "Ich liebte glühend meine hohe Braut"	3	0
65.	Duett (Adriano, Irene). "Du hier, Irene"	6	0

TANNHÄUSER.

66.	Tannhäuser's Lied (Tenor) "Dir töne Lob"	4	0
67.	Gesang der Venus (Sopran). "Geliebter komm"	3	0
68.	Lied des jungen Hirten (Sopran). "Frau Hulda kam" ..	2	6
69.	Gesang der jüngeren Pilger (Tenor). "Zu dir wall ich" ..	2	6
70.	Cavatine Wolfram's (Bariton). "Als du im kühnen"	3	0
71.	Id. id. (Tenor)	3	0
72.	Arie Tannhäuser's (Tenor). "Zu ihr o führet"	4	0
73.	Arie der Elisabeth (Sopran). "Dich theure Halle" (in G) ..	3	0
74, 75.	Id. id. (in F und D)	3	0
76.	Duett (Tannhäuser, Elisabeth). "Dort ist sie"	7	0
77.	Chor. "Freudich begrüssen wir" Partitur und Stimmen ..		
78.	Erster Gesang Wolfram's (Bariton). "Blick ich umher" ..	3	0
79.	Zweiter Gesang Wolfram's. "O Himmel, lass dich" ..	2	6
80.	Gesang Tannhäuser's (Tenor). "O Walther, der du also" ..	2	6
81.	Gesang der ältern Pilger bei ihrer Heimkehr (Tenor). "Beglückt darf nun durch dich"	3	0
82.	Gebet der Elisabeth (Sopran). "Allmächt'ge Jungfrau" (in Ges)	3	0
83, 84.	Id. id. (in F und D)	3	0
85.	Phantasie Wolfram's (Bariton). "Wie Todesahnen" (in G) ..	3	0
86, 87, 88.	Id. id. (in A, Ges und B dur)	3	0
89.	Tannhäuser's Erzählung (Tenor). "Inbrunst im Herzen" ..	4	0
90.	Gesang der jüngeren Pilger (Tenor) "Heil! Heil"	3	0
91.	Zwei Pilgergesänge für vierstimmigen Männergesang (Partitur und Stimmen)	3	6

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LYRISCHE STÜCKE

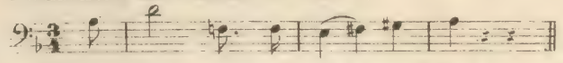
AUS DER OPER

Die Meistersinger von Nürnberg

VON

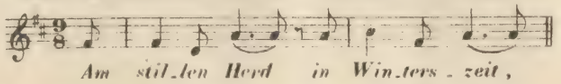
RICHARD WAGNER

POGNER'S ANREDE (für Bass.)

1.  B. M. 1, 25

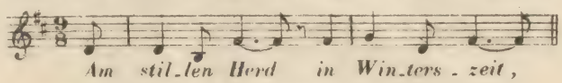
Nun hört, und ver - steht mich recht!

WALTHER VOR DER MEISTERZUNFT (für Tenor.) M. P.

2.  1, –

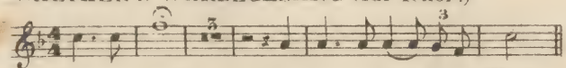
Am stil - len Herd in Win - ters - zeit,

WALTHER VOR DER MEISTERZUNFT (für Bariton.)

2 bis  1, –

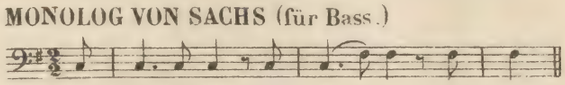
Am stil - len Herd in Win - ters - zeit,

WALTHER'S WERBEGESANG (für Tenor.)

3.  1, –

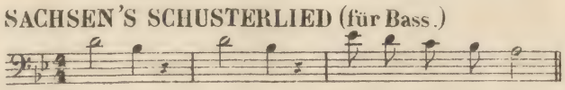
»Fanget an!« So rief der Lenz in den Wald,

MONOLOG VON SACHS (für Bass.)

4.  1, –

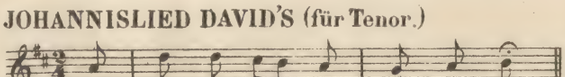
Was duftet doch der Flie - der so mild,

SACHSEN'S SCHUSTERLIED (für Bass.)

5.  1, 25

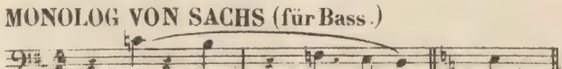
Je - rum! Je - rum! Hal - la - hal - lo - he!

JOHANNISLIED DAVID'S (für Tenor.)

6.  –, 50.

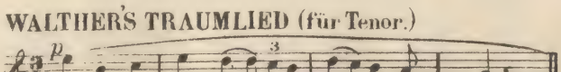
»Am Jor - dan Sankt Jo - han - nes stand,

MONOLOG VON SACHS (für Bass.)

7.  1, –

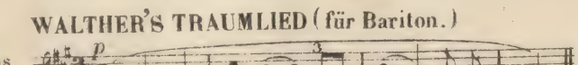
Wahn! Wahn! Ue - ber - all Wahn!

WALTHER'S TRAUMLIED (für Tenor.)

8.  1, –

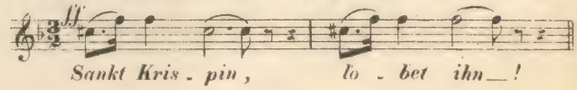
»Morgenlich leuchtend in ro - si - gem Schein,

WALTHER'S TRAUMLIED (für Bariton.)

8 bis  1, –

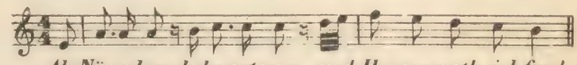
»Morgenlich leuchtend in ro - sigem Schein,

CHOR DER SCHUSTER (für 4 Männerstimmen.) M. P.

9.  –, 3

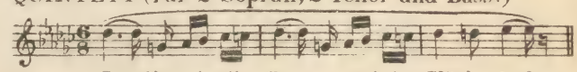
Sankt Kris - pin, lo - bet ihn_!

CHOR DER SCHNEIDER (für 4 Männerstimmen.)

10.  –, 5

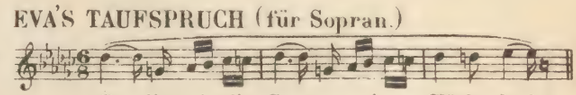
Als Nürenberg belagert war, und Hungersnoth sich fand,

QUINTETT (für 2 Sopran, 2 Tenor und Bass.)

11.  1, –

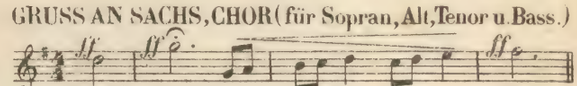
Se - lig, wie die Son - ne mei - nes Glückes lacht,

EVA'S TAUFSPRUCH (für Sopran.)

11 bis  – 7

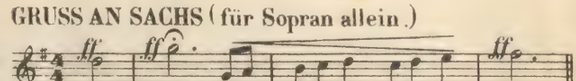
Se - lig, wie die Son - ne mei - nes Glückes lacht,

GRUSS AN SACHS, CHOR (für Sopran, Alt, Tenor u. Bass.)

12.  – 5

Wach' auf, es na - het gen den Tag;

GRUSS AN SACHS (für Sopran allein.)

12 bis  –, 4

Wach' auf, es na - het gen den Tag;

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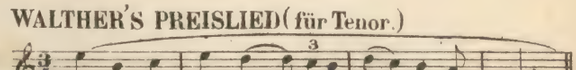
13.  1, –

»Morgenlich leuchtend im ro - si - gen Schein,

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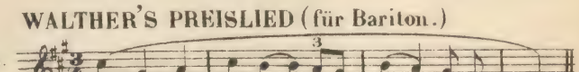
13 bis  1, –

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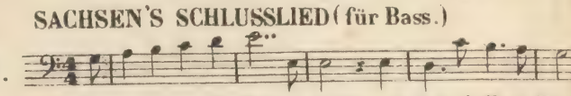
14.  1, –

Ver - achtet mir die Meister nicht und ehrt mir ih - re Kunst.

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VON

RICHARD WAGNER

No. 11.

Quintett.

Langsam, *doch leicht fliessend.*

EVA.

Se - lig, wie die Son - ne mei-nes

PIANO.

p dolce

Glü - ckes lacht, Mor - - gen vol - ler Won - - ne, se-lig mir er

p

poco cresc.

wacht; — Traum — der höch - sten Hul - den, himm - lisch Mor - gen -

f dim.

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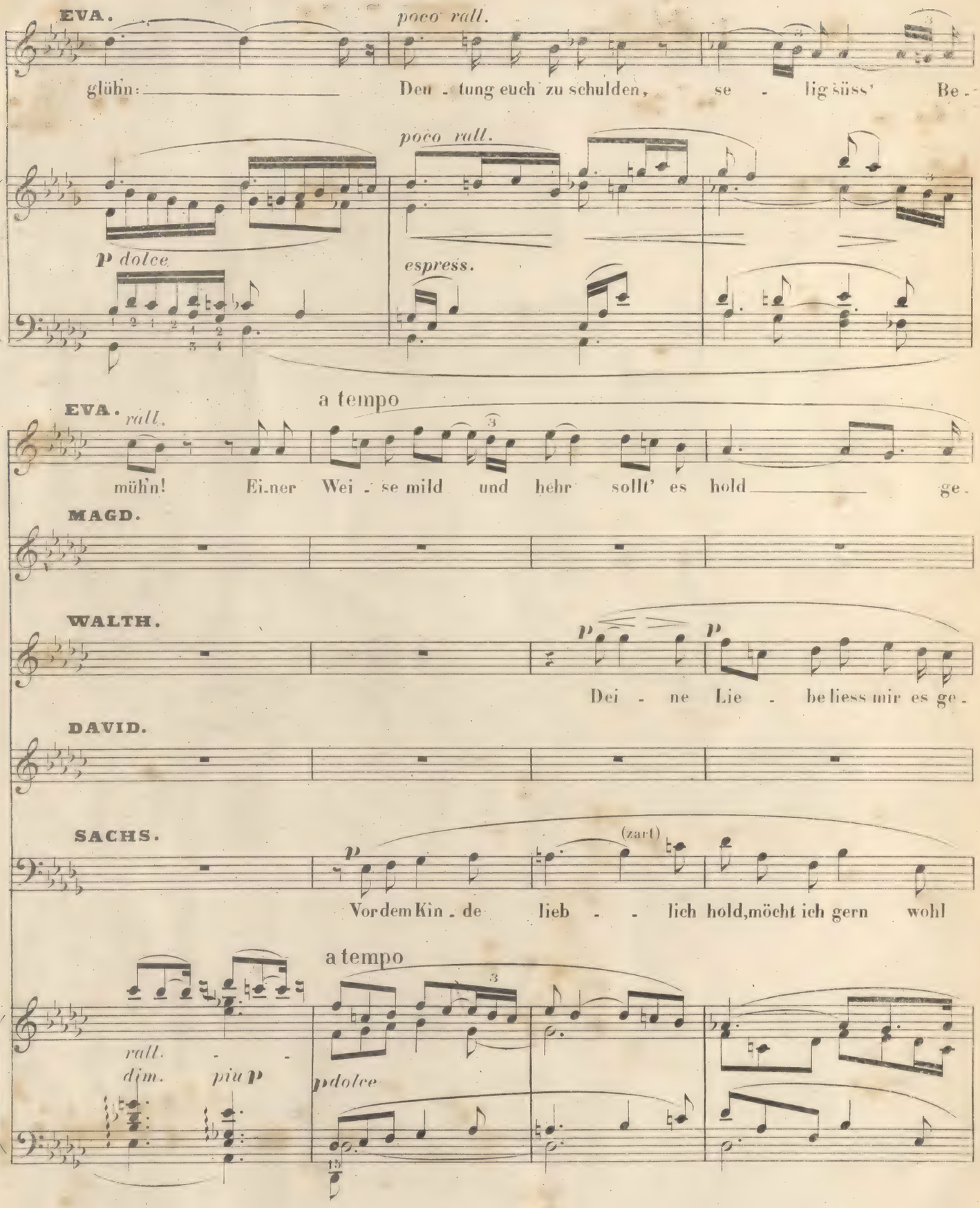

EVA.
poco rall.
glühn: Den - tung euch zu schulden, se - lig süss' Be -
poco rall.
p dolce
espress.
EVA.
rall.
a tempo
müh'n! Ei-ner Wei - se mild und hehr sollt' es hold ge -
MAGD.
WALTH.
p
p
Dei - ne Lie - be liess mir es ge -
DAVID.
SACHS.
p
(zart)
Vor dem Kin - de lieb - - lich hold, möcht ich gern wohl
a tempo
rall.
dim.
piu p
p dolce

EVA. lin-gen, mei-nes Her - zens süss' Be - schwer'

MAGD. Wach, o - der träum' ich schon so früh'?

WALTH. lin-gen, mei-nes Her - zens süss' Be-

DAV. Wach', o-der träum' ich schon so früh'?

SACHS sin - - gen: doch des Her - zens süss' Be-

dolce

cresc.

dim.

deu - tend zu be - zwin-gen: Ob es nur ein Mor - gen

Das zu er-klä - ren macht mir Müh'

(zart)

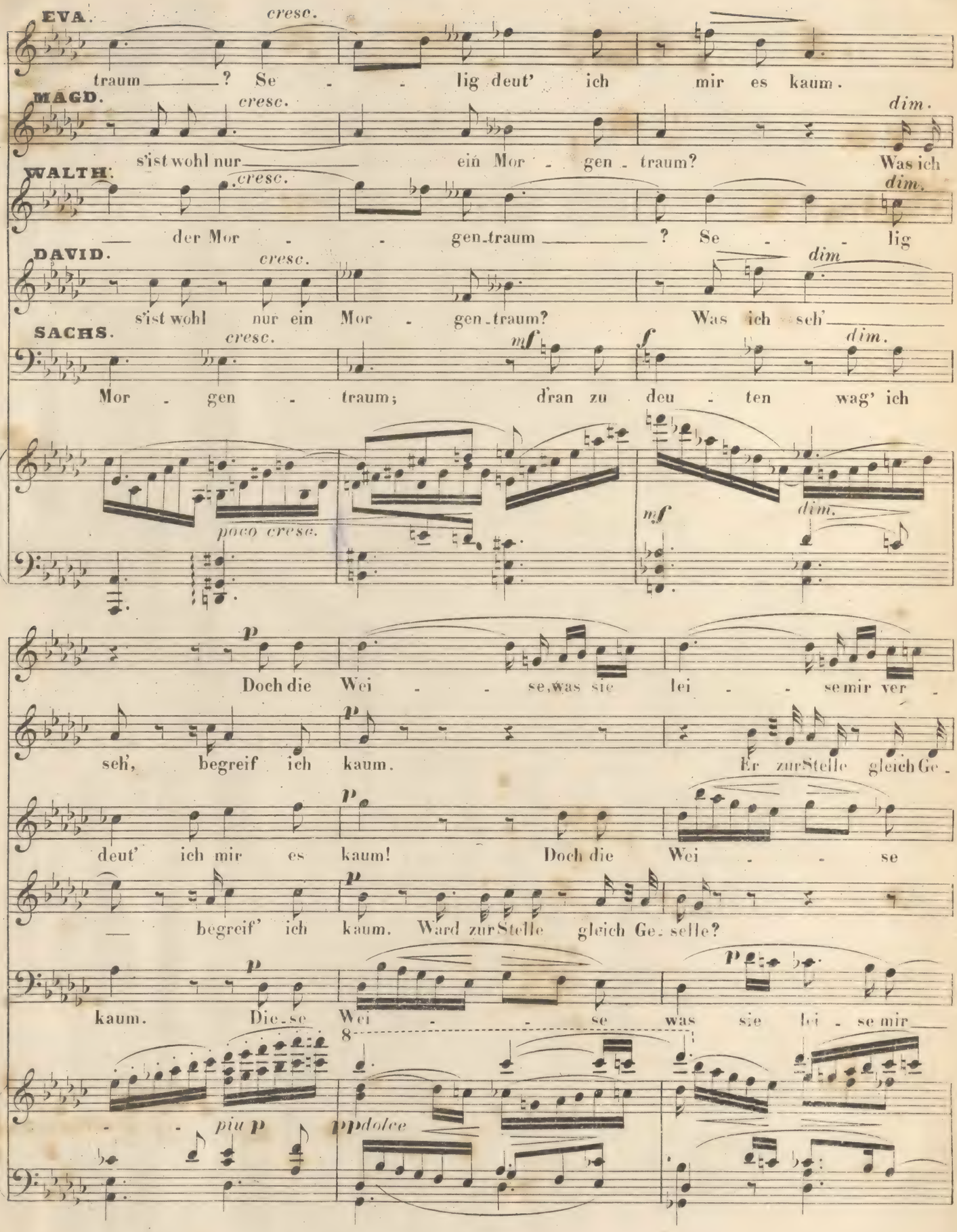
schwer' deu-tend zu be - zwin - - gen: ob es noch

Das zu er-klä - ren macht mir Müh'

schwer' galt es zu be-zwin - - gen: swar ein schö - ner

p dim.

piu p


EVA.
cresc.
traum ? Se - lig deut' ich mir es kaum.
MAGD.
cresc.
dim.
s'ist wohl nur ein Mor - gen - traum? Was ich
WALTH.
cresc.
dim.
der Mor - gen-traum ? Se - lig
DAVID.
cresc.
dim
s'ist wohl nur ein Mor - gen-traum? Was ich seh'
SACHS.
cresc.
mf
f
dim.
Mor - gen - traum; d'ran zu deu - ten wag' ich
poco cresc.
mf
dim.
p
Doch die Wei - se, was sie lei - se mir ver -
p
seh', begreif ich kaum. Er zur Stelle gleich Ge -
p
deut' ich mir es kaum! Doch die Wei - se
p
begreif' ich kaum. Ward zur Stelle gleich Ge - selle?
p
kaum. Die - se Wei - se was sie lei - se mir
8
piu p
pp dolce

EVA

p cresc.

traut, hell und laut in der

MAGD

cresc.

selle? Ich die Braut, im Kirchenraum wir gar getraut? Ja! Wahrhaftig 's geht! Wer

WALTH

p was sie leise dir vertraut im stil - len Raum, hell und laut in der

DAVID

cresc.

Le - ne Braut? im Kirchenraum wir gar getraut? 's geht der Kopf mir wie im

SACHS

cresc.

an - ver - traut im stil - - len Raum, sagt mir laut,

cresc.

Mei - ster - vol - lem Kreis, deu - - te

weiss, dass ich Meist' - rin bald heiss'? Ja wahrhaftig!

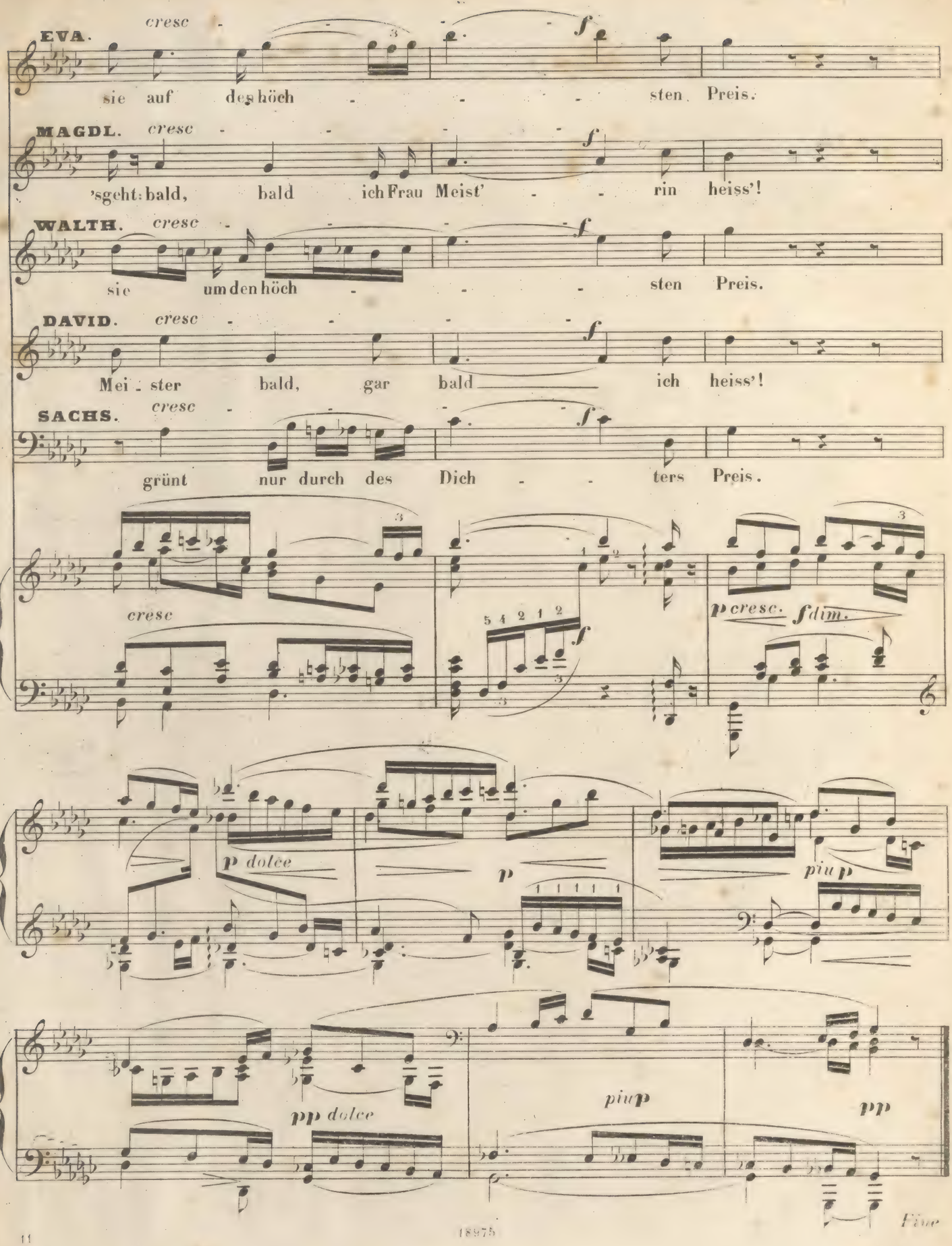
cresc.

Mei - ster - vol - lem Kreis, wer - - be

Kreis', dass ich Mei ster bald heiss'! Mei - - ster

auch der Ju - gend ew' - - ges Reis

molto cresc. *ff* *dim.* *dolce*


EVA.
cresc
f
sie auf des höch - - - - sten Preis.
MAGDL.
cresc
f
's geht: bald, bald ich Frau Meist' - - rin heiss'!
WALTH.
cresc
f
sie um den höch - - - sten Preis.
DAVID.
cresc
f
Mei - ster bald, gar bald ich heiss'!
SACHS.
cresc
f
grünt nur durch des Dich - - ters Preis.
cresc
f
p cresc. f dim.
p dolce
p
piu p
pp dolce
piu p
pp

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Pianoforte Solos.

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NEUSTEDT, C. Fantaisie-Transcription. Op. 87	0	3	6

Pianoforte Duets.

BEYER, F. Revue mélodique. Op. 112, No. 44	0	4	0
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GREGOIR, J. & LÉONARD, H. Duo, No. 36, pour Piano et Violon	0	7	0
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TRISTAN UND ISOLDE.

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(Frau Betty Schott gewidmet).

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FÜNF GEDICHTE,

(Für eine Frauenstimme).

No. 1, Der Engel	0	2	0
„ 2, Stehe still	0	2	0
„ 3, Im Treibhaus	0	2	0
„ 4, Schmerzen	0	1	6
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DIE BEIDEN GRENADIERE.

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WAGNER, R. The Music of the Future. A letter to M. F. Villot, translated from the original German by Edw. Dannreuther .. .. nett 0 1 0

——Art et Politique: traduit de l'Allemand

386573
36
5

IN PRIDE OF MAY.

A BALLET OR FALA

BY THOS WEELKES, A.D. 1608.

Arranged from the Original Parts

BY

THOS OLIPHANT ESQRE

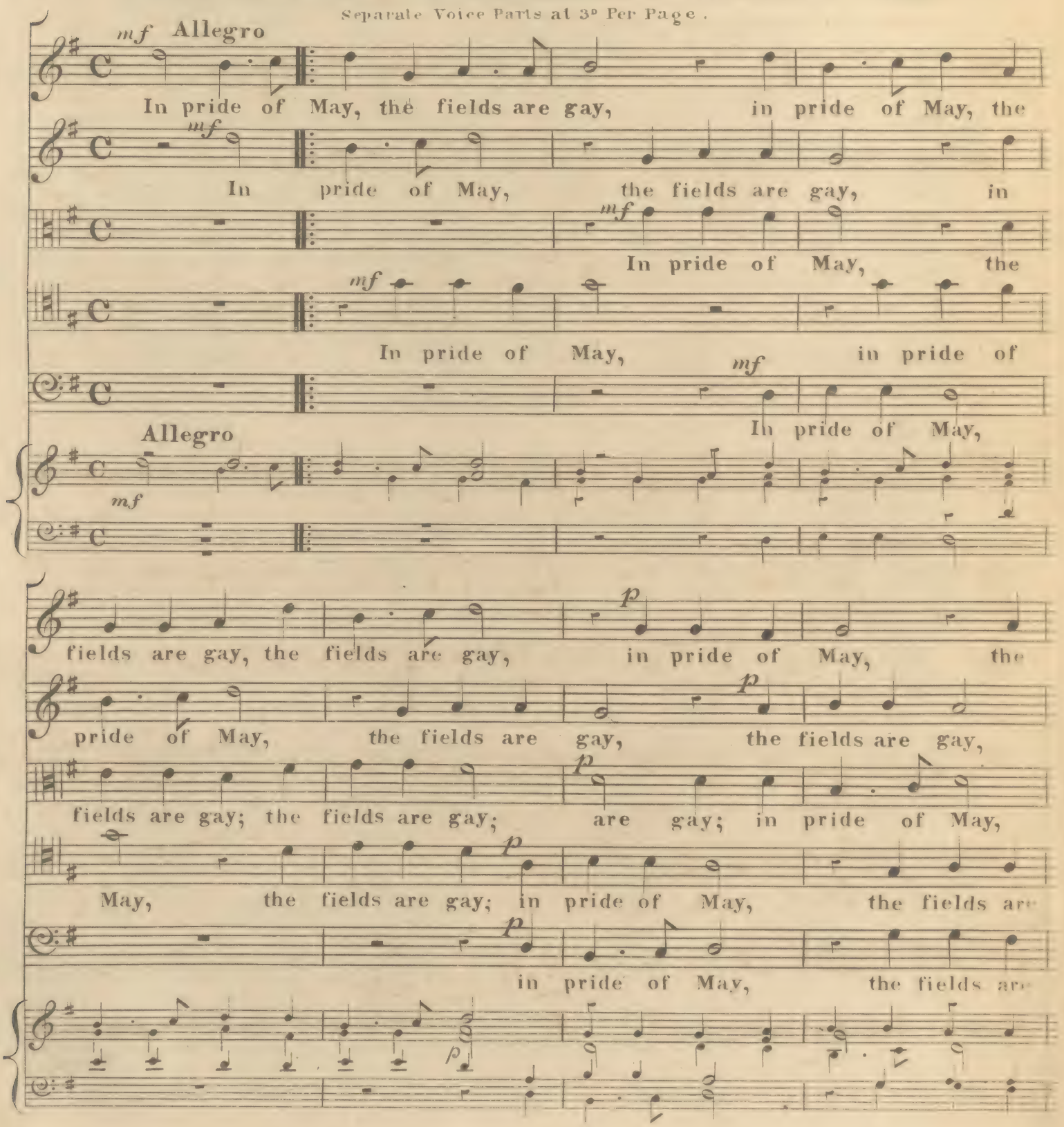
SECRETARY to the MADRIGAL SOCIETY

R.C.M. London

Ent. Stat. Hall. Price 1s 6d.

LONDON; CALKIN & BUDD, 118, PALL MALL, AND T.C. BATES, 6, LUDGATE HILL.

Separate Voice Parts at 3d Per Page.



fields are gay: The birds do sing, do sweetly sing;

the birds do sing, the birds do sing, do sweetly sing;

the birds do sing, the birds do sing, do sweetly sing;

gay, are gay: The birds do sweetly sing; Fa

gay; The birds do sweetly sweetly sing; Fa

Fa la la la la la la la la la; Fa la la

Fa la la la la la la la la la la; Fa la Fa

Fa la la la la la la la la la; Fa

la la la la la la, Fa la la la la, Fa la la.. la la la la la la la

la la la la la la la la la; Fa la la.. la la la la la la la

1st 2nd

p

la, Fa la la la la la la; In pride of la:

1st 2nd

p *mf*

... la la la la Fa.... la la la la: In la: So Nature

1st 2nd

mf

la, Fa la la la: la; So Nature would that all things

1st 2nd *mf*

la, Fa la la la la la la: la: So

1st 2nd *mf*

la la la la la la la la la: la: So Nature would that

1st 2nd

p *mf*

mf

So Nature would that all things should with joy begin the spring, with joy

f

would that all things should with joy begin the spring, with joy

should all..... things should with joy begin the spring, with joy be-

Nature would that all... things should with joy begin the spring, with joy

all things should with joy begin the spring, with joy

f

be-gin the spring; Fa la la la la la la la, Fa la la

be-gin the spring; Fa la la la la la la la la,

-gin the spring; Fa la la la, Fa la la la

be-gin the spring; Fa la la la la la la la la la,

be-gin the spring; Fa la la la la la la la la la, Fa la la

cres la la la la la; f Fa la la la la la la la: 1st la. 2nd

cres Fa la la la la la la la, f Fa la la la: 1st la. 2nd

cres Fa la la la, f Fa la la la la: So Nature 1st mf la. 2nd

cres la, Fa la la la la la la la, f Fa la lala la: 1st la. 2nd

cres la la la la la la la la, f Fa la la la la la, Fa la 1st mf la: So 2nd la.

cres 1st mf 2nd

2

Then Lady dear, do you appear,
In beauty like the spring:
I well dare say, the Birds that day,
More cheerfully will sing.
Fa la la.

D2889/98
TCM 186595
37
31

FLORA GAVE ME FAIREST FLOWERS.

MADRIGAL.

BY

J. WILBYE, AD. 1598.

Arranged by

THOS. OLIPHANT ESQR.

RCM London

Ent. Sta. Hall. Price 2/.

London, ADDISON & HODSON, 210, Regent Street, & 47, King Street.

ALLEGRETTO. *mf*

Canto 1mo: Flora gave me fairest flow-ers, Flora gave me fairest

Canto 2do: Flo--ra gave me fairest flow-ers, Flora gave me fairest

Alto: Flora gave me fairest flow-ers, Flora gave me fairest

Tenore: Flo--ra gave me fairest flow--ers, Flo--ra gave me fairest

Basso: Flo----ra gave me fairest

ALLEGRETTO. *mf*

ACCOMPt.

flowers, None so fair none so fair none so fair in Flora's trea---sure;

flowers, None so fair none so fair none so fair in Flora's treasure;

flow------ers, None so fair none so fair in Flora's trea---------sure;

flowers, None so fair none so fair none so fair in Flora's trea----sure;

flowers, None so fair none so fair none so fair in Flora's trea----sure;

none so fair none so fair none so fair in Flora's treasure; These..

none so fair none so fair none so fair in Flora's trea___sure; These..

noneso fair none so fair in Flora's trea_____sure;

none so fair noneso fair in Flora's trea___sure; These..

noneso fair none so fair none so fair in Flora's trea___sure;

... I plac'd in Phil___lis' bow___ers, she was pleas'd

... I plac'd in Phillis' bow____ers, she was pleas'd

these.. I plac'd in Phillis' bow___

... I plac'd in Phil____lis' bowers, these.. I plac'd in Phillis' bow___

these.. I plac'd in Phillis' bow___

she was pleas'd she was pleas'd and she's my plea---sure,

she was pleas'd she was pleas'd and she's my plea---sure,

ers, She was pleas'd and she's my plea---sure,

ers, She was pleas'd

ers,

she was pleas'd she was pleas'd and she's my plea--sure.

she was pleas'd she was pleas'd and she's my plea--sure.

she was pleas'd she was pleas'd and she's my plea--sure.

she was pleas'd she was pleas'd and she's my plea--sure.

She was pleas'd she was pleas'd and she's my plea--sure.

f

Smiling meadows seem to say, Come.. ye wantons here to play,

f

Smiling meadows seem to say, Come ye wantons here to

f

Smiling meadows seem to say, Come ye

f

Smiling meadows seem to say,

f

Smiling

f

p

smiling meadows seem to say, come ye wantons

p

play, smiling meadows seem to say,

p

wantons here to play, smiling meadows seem to say

p

come ye wantons here to play smiling meadows seem to

p

meadows seem to say smiling meadows seem to say

p

here to play, come here to play, come ye wantons here to

come ye wan_tons here to play, come ye

come ye wan_tons here to play, come ye wantons

say come here to play,

come ye wan_tons here to play, come ye wantons

play to play, come ye wantons here to play, come ye wantons here to play, come ye

wantons here to play to play, come ye wantons come here to play,

here to play to play, come ye wantons here to play come here to play,

come ye wantons here to play to play, come ye wantons here to play,

here to play come ye wantons here to play come here to play,

wantons here to play to play come ye wantons here to

come ye wantons here to play to play come ye

come ye wantons here to play to play come ye wantons

come ye wantons here to play to

come ye wantons here to play come ye wantons

play to play, come come ye wantons here to play.

wantons here, come come ye wantons here to play.

here to play, come come ye wantons here to play.

play, come ye wan—tons come ye wantons here to play.

here to play, come come ye wantons here to play.

N. B. The Scores of this Madrigal have hitherto been printed with a repeat from each double bar: but there is none in the original.

D2887/39
1249 386096
38

Cassell's Choral Music

Selected, Marked & Edited by

Henry Leslie.

RCM London

Flora gave me Fairest Flowers.

MADRIGAL FOR FIVE VOICES.

COMPOSED BY JOHN WILBYE, A.D., 1598.

Allegro moderato.

SOPRANI. for Flo - ra gave me fair - est flow - ers, Flo - ra gave me fair - est

SOPRANI. for Flo - ra gave me fair - est flow - ers, Flo - ra gave me fair - est

ALTI. for Flo - ra gave me fair - est flow - ers, Flo - ra gave me fair - est

TENORI. for Flo - ra gave me fair - est flow - - ers, Flo - ra gave me fair - est

BASSI. for Flo - - ra gave me fair - est

ACCOMPT. for

flow - ers, none so fair, none so fair, none so fair in Flo-ra's trea - - sure,

flow ers, none so fair, none so fair, none so fair in Flo-ra's trea - sure,

flow - - ers, none so fair, none so fair in Flo - ra's trea - - - - sure,

flow - ers, none so fair, none so fair, none so fair in Flo - ra's trea - - sure,

flow - ers, none so fair, none so fair, none so fair in Flo - ra's trea - - sure,

pia

None so fair, none so fair, none so fair in Flora's treasure, These I plac'd in Phil-lis'

pia for

None so fair, none so fair, none so fair in Flo-ra's trea - sure, These I plac'd in Phillis' bow-

pia

None so fair, none so fair in Flo-ra's trea - - - sure,

pia for

none so fair, none so fair in Flo-ra's trea - sure, These I plac'd in Phil - lis'

pia

None so fair, none so fair, none so fair in Flo-ra's trea - sure,

pia for

pia

bow - ers; She was pleas'd, she was pleas'd, she was pleas'd, and she's my plea - sure,

pia

- - ers; She was pleas'd, she was pleas'd, she was pleas'd, and she's my plea - sure,

for pia

These I plac'd in Phil-lis' bow - ers; she was pleas'd, and she's my plea - sure,

for pia pia

bow-ers, these I plac'd in Phil-lis' bow - ers; She was pleas'd,

for pia

These I plac'd in Phil-lis' bow - ers;

for pia

pia for

She was pleas'd, she was pleas'd, she was pleas'd, and she's my plea - sure. Smiling meadows seem to say, come, ye wantons,

pia for for

She was pleas'd, she was pleas'd, she was pleas'd, and she's my plea - sure. Smiling meadows seem to say, come, ye

pia for

She was pleas'd, she was pleas'd, and she's my plea - sure. Smiling meadows seem to say,

for

She was pleas'd, she was pleas'd, and she's my plea - sure. Smiling meadows seem to

pia

She was pleas'd, she was pleas'd, and she's my plea - sure.

pia for

for pia pia for

here to play, smiling meadows seem to say, come, ye wantons, here to play, come here to play, come ye

for pia

wantons, here to play, smiling meadows seem to say, come, ye wantons, here to play,

for pia

Come, ye wantons, here to play, smiling meadows seem to say, come, ye wantons, here to play,

for pia

say, Come, ye wantons, here to play, smiling meadows seem to say, come here to play,

for pia

Smiling meadows seem to say, come, ye wantons, here to play, come, ye wantons, here to play,

pia for

pia cres. . . . . for ppia

wantons, here to play, to play, come, ye wantons, here to play, come, ye wantons, here to play, come, ye

for dim. pia cres. for

Come, ye wantons, here to play, to play, come, ye wantons, come, come here to play,

for dim. pia cres. for

Come, ye wantons, here to play, to play, come, ye wantons, here to play, come here to play,

for dim. pia cres. . . . . for

Come, ye wantons, here to play, to play, come, ye wantons, here to play,

for pia for cres.

come, ye wantons, here to play, come, ye wantons, come to play, come here to play,

dim. . . . . pia cres. . . . for ppia

for

wantons, here to play, to play, come, ye wantons, here to play, to play, come, come, ye wantons, here to play.

ppia for

come, ye wantons, here to play, to play, come, ye wantons, come, come here to play, come, come here to play.

ppia for

come, ye wantons, here to play, to play, come, ye wantons, here to play, come, come, ye wantons, here to play.

ppia for

come, ye wantons, here to play, to play, come, ye wantons, come, ye wantons, here to play.

for

ppia

come, ye wantons, here to play, come, ye wantons, here to play, come, come, ye wantons, here to play.

cres. . . . . for